LAURINDO ALMEIDA

BROADWAY SOLO GUITAR

ARRANGED By LAURINDO ALMEIDA

EDITED By MYRNA SISLEN

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The Big 3 Music Corporation
New York, N.Y.

LAURINDO ALMEIDA

PERFORMANCE NOTES

PEOPLE

People is a gorgeous arrangement, but it has some difficult passages which I will outline below.

The first trouble spot occurs in measure 9. You must keep your CII and stretch your 4th finger to make an "E ♯", while at the same time fingering the rest of the chord. If your hand does not naturally stretch this distance, don't be discouraged. Work each day and little by little the chord will become more comfortable. The same chord can be found in measure 11.

The first beat of measure 13 requires you to make a 2 string bar with your 4th finger. If you are not used to making a bar with your 4th finger, you will have to be patient while you develop the strength needed in that finger.

Be sure to arpeggiate the chords in measures 19 and 20, as they are marked.

In measures 31 and 32, the moving bass line is very important and should be carefully brought out. Be aware of the triplet rhythm at the end of measure 32.

In measure 40, slide your 3rd finger "C ♯" up to "G ♮" on the (2). This will help you move easily from the IInd to the VIIth position.

The tempo changes to vivace beginning in measure 45. This is not a difficult section, so you won't have too much trouble playing the notes, but it will take extra practice to be able to play in the proper tempo.

Watch the fingerings as you play the descending passage in measures 61, 62, 63 and 64 to be sure you are playing the notes on the appropriate strings. The same attention should be paid to the ascending passage in measure 79.

PERFORMANCE NOTES

PERFORMANCE NOTES

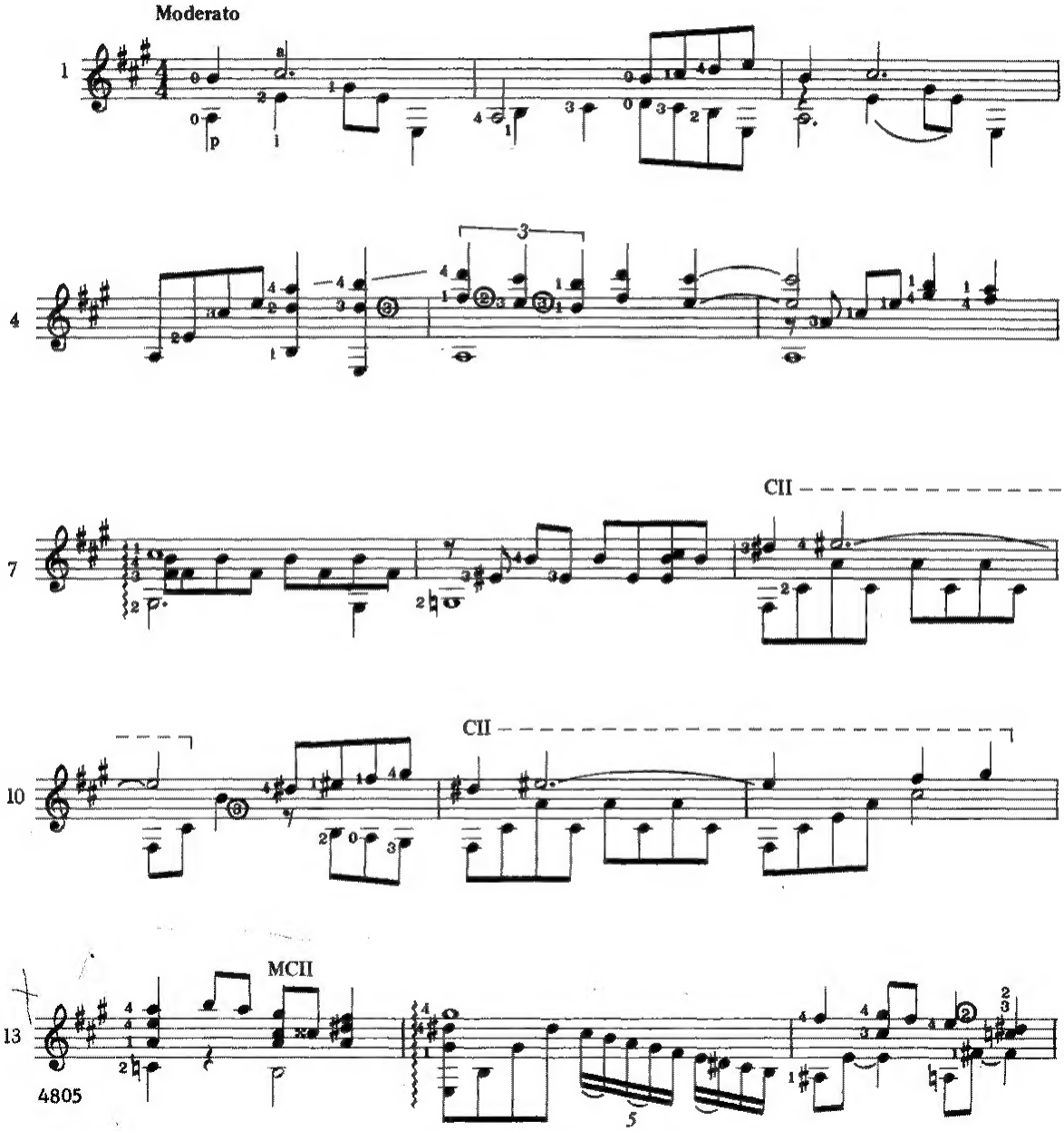
From the Broadway Musical Production "FUNNY GIRL"

PEOPLE

Words by
BOB MERRILL

Music by
JULE STYNE

Arranged by LAURINDO ALMEIDA



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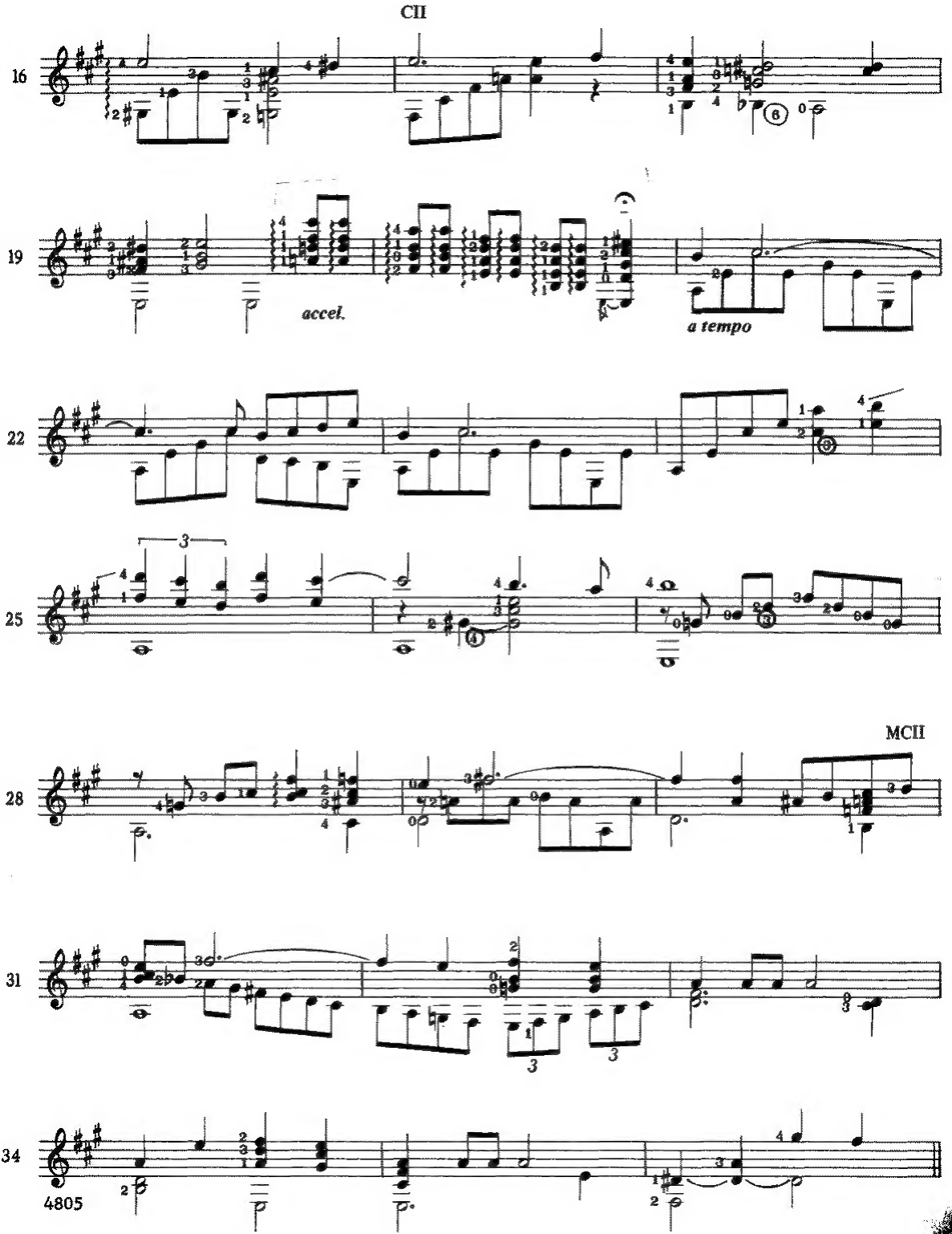
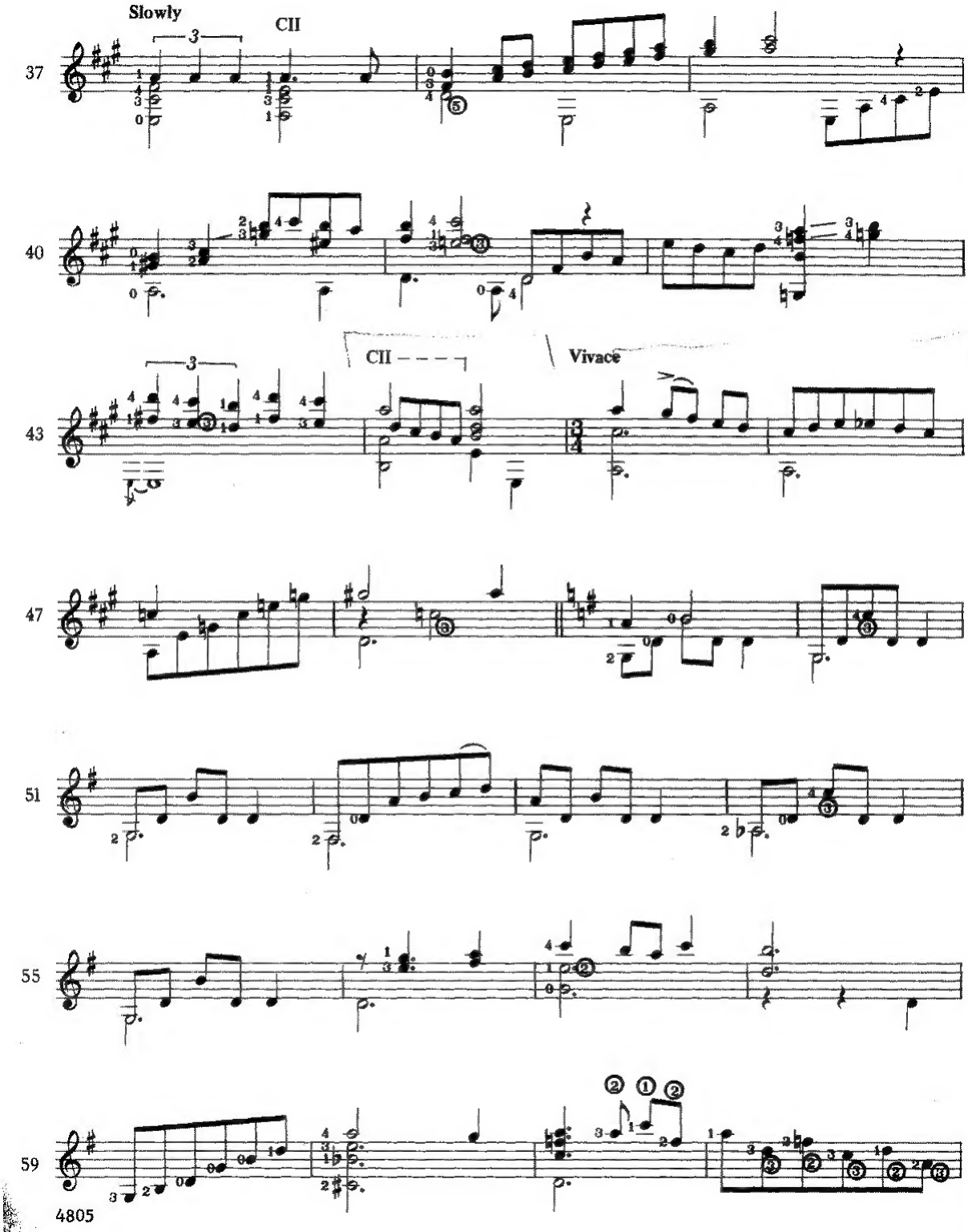
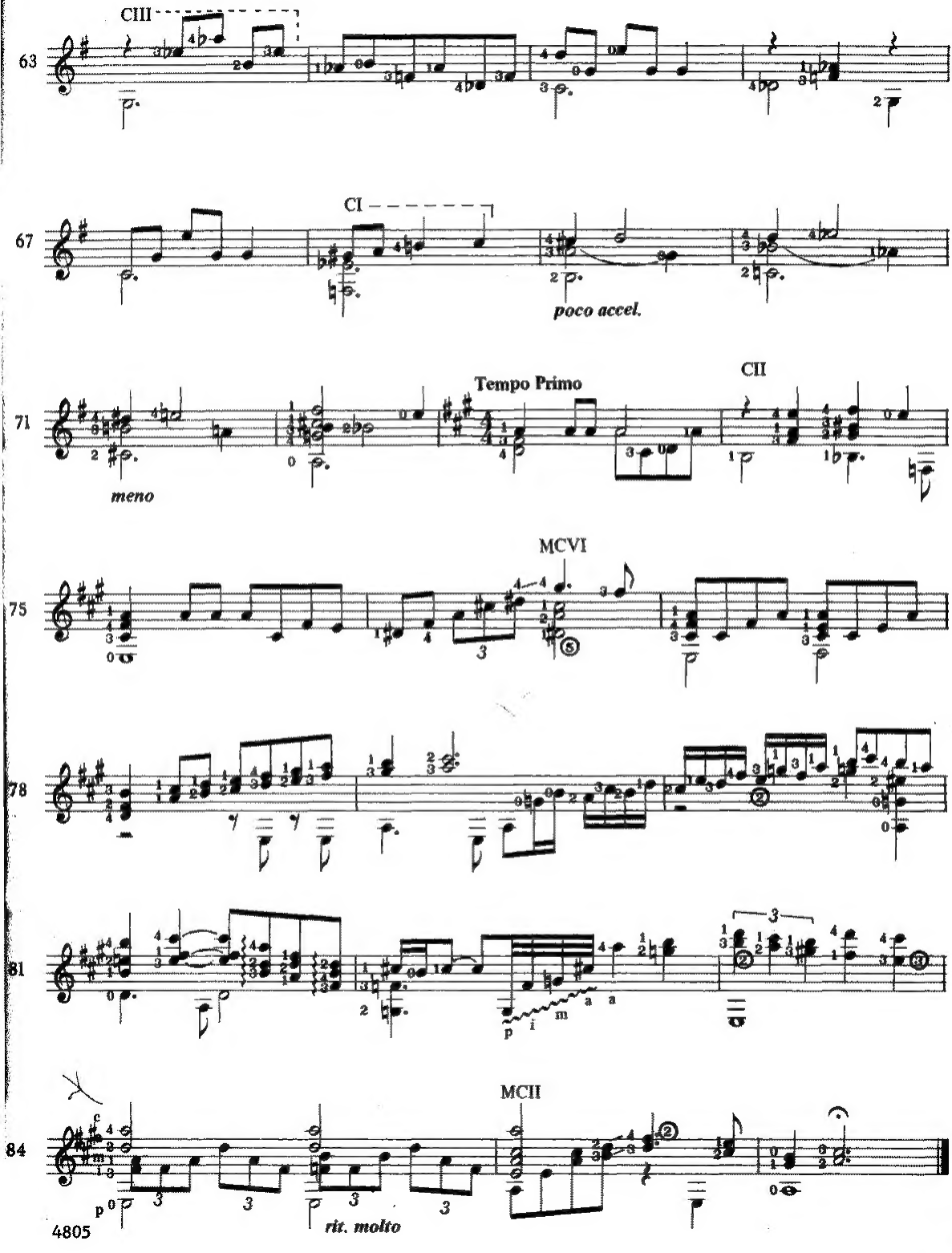

CII
16
19
accel.
a tempo
22
25
MCII
28
31
34


Slowly
CII
37
40
CII
Vivace
43
47
51
55
59


CIII
63
CI
67
poco accel.
Tempo Primo
CII
71
meno
MCVI
75
78
81
MCII
84
p
rit. molto

PERFORMANCE NOTES

MY FUNNY VALENTINE

In My Funny Valentine we have another beautiful arrangement with some difficult passages that will require a good deal of extra practice. These trouble areas center mostly around chords and chord progressions. In this case, the best way to practice is first, to be sure you are fingering the notes properly, and then practice moving slowly from chord to chord. Gradually the process will become easier, but be assured that it will take time.

In measure 12, the etouffée or pizzicato section is played by muffling the strings at the bridge with the side of your right hand while striking the string with your right thumb.

When you play the first chord in measure 30, don't forget to play the (2) "B" open, as marked.

In measure 33 you will find one of the tricky chord progressions I mentioned earlier. Here, it is best to keep your fingers down for as long as you can (i.e. keep your 4th finger on "G" for the second and third beats, keep all fingers down for third and fourth beats—just move one fret lower).

Measures 48 and 49 are played in the upper positions, so watch the fingerings carefully.

In measure 59, the descending scale passage is played in the VIIth position so you will be in place for the arpeggiated chord and last high "D♯" of the measure. Hold the chord down while you place the last "D♯."

In this arrangement it is very important to play the melody very slowly, getting the most value out of every note. This is not only better musically, but it gives you more time to get to each position. Remember, take all the time you need to "milk" each note.

PERFORMANCE NOTES

PERFORMANCE NOTES

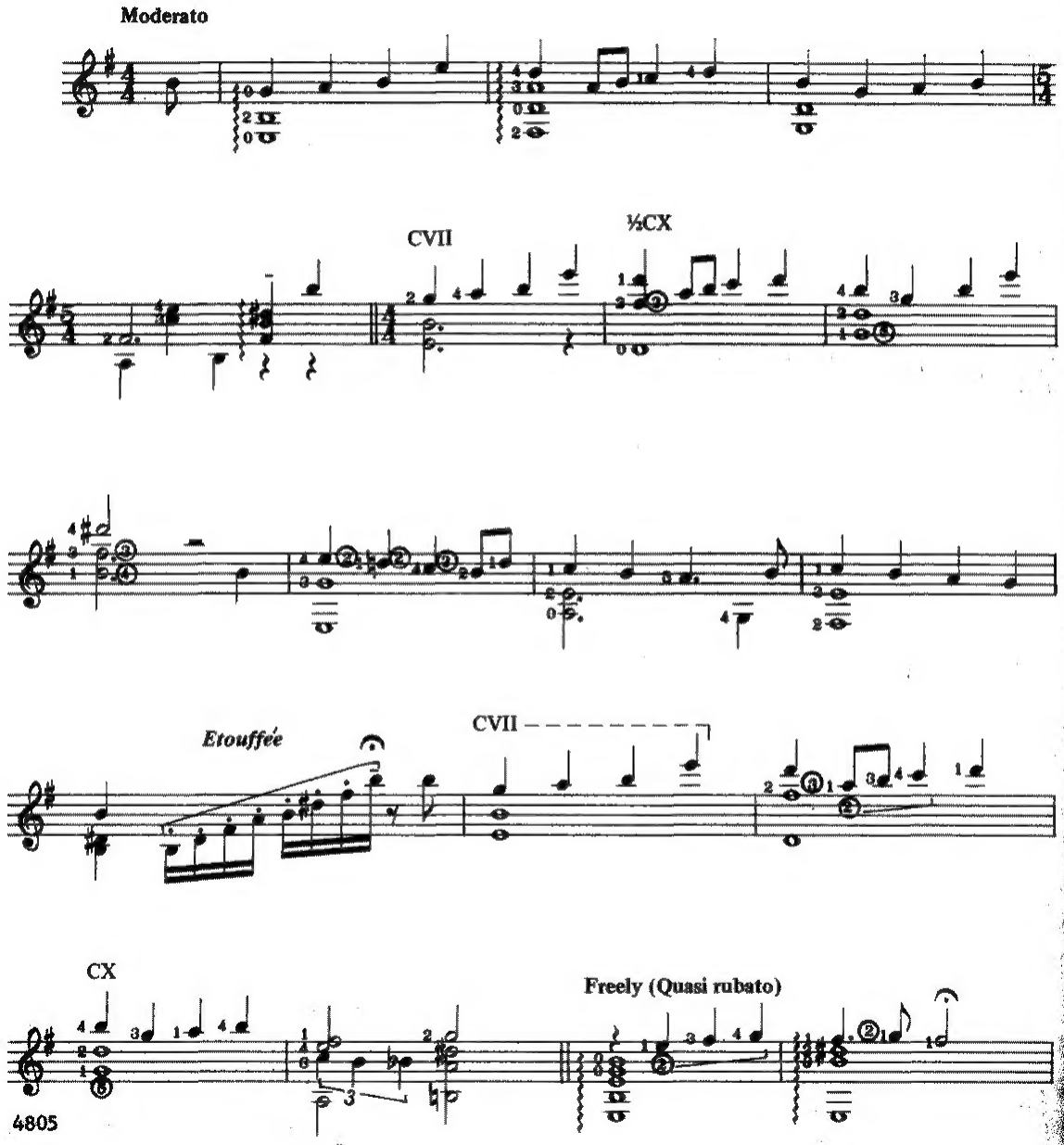
From the Broadway Musical Production "BABES IN ARMS"

MY FUNNY VALENTINE

Words by
LORENZ HART

Music by
RICHARD RODGERS

Arranged by LAURINDO ALMEIDA



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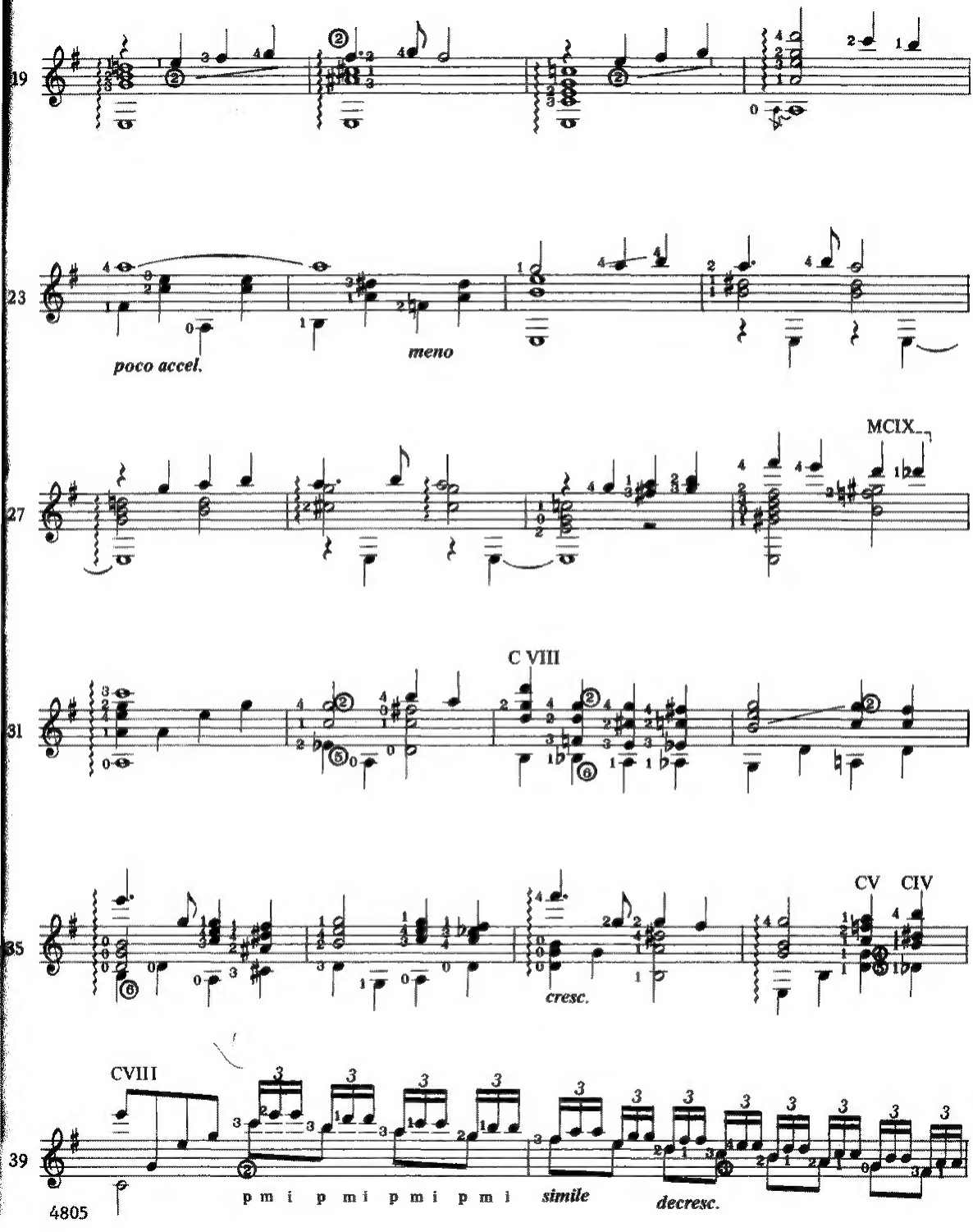
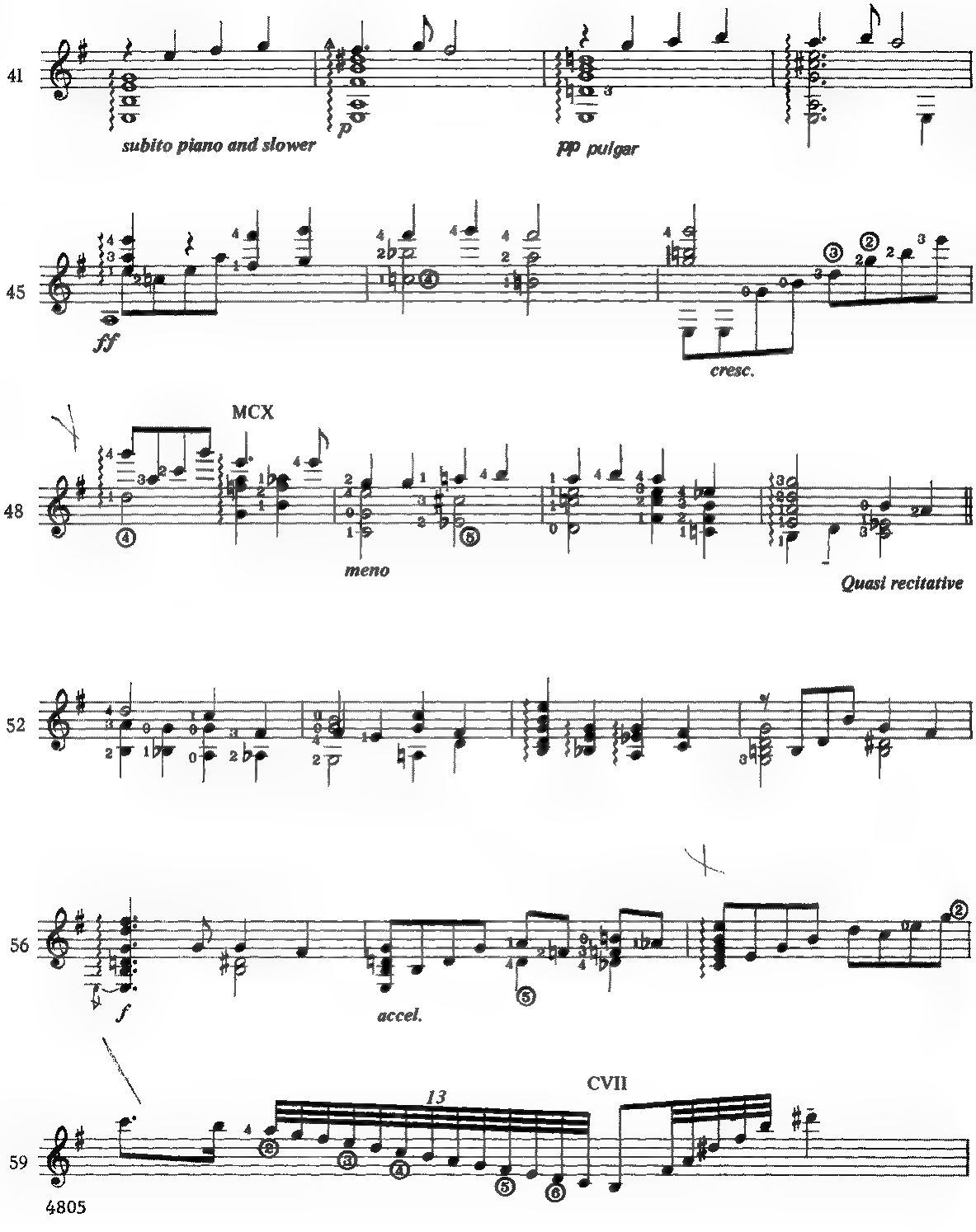
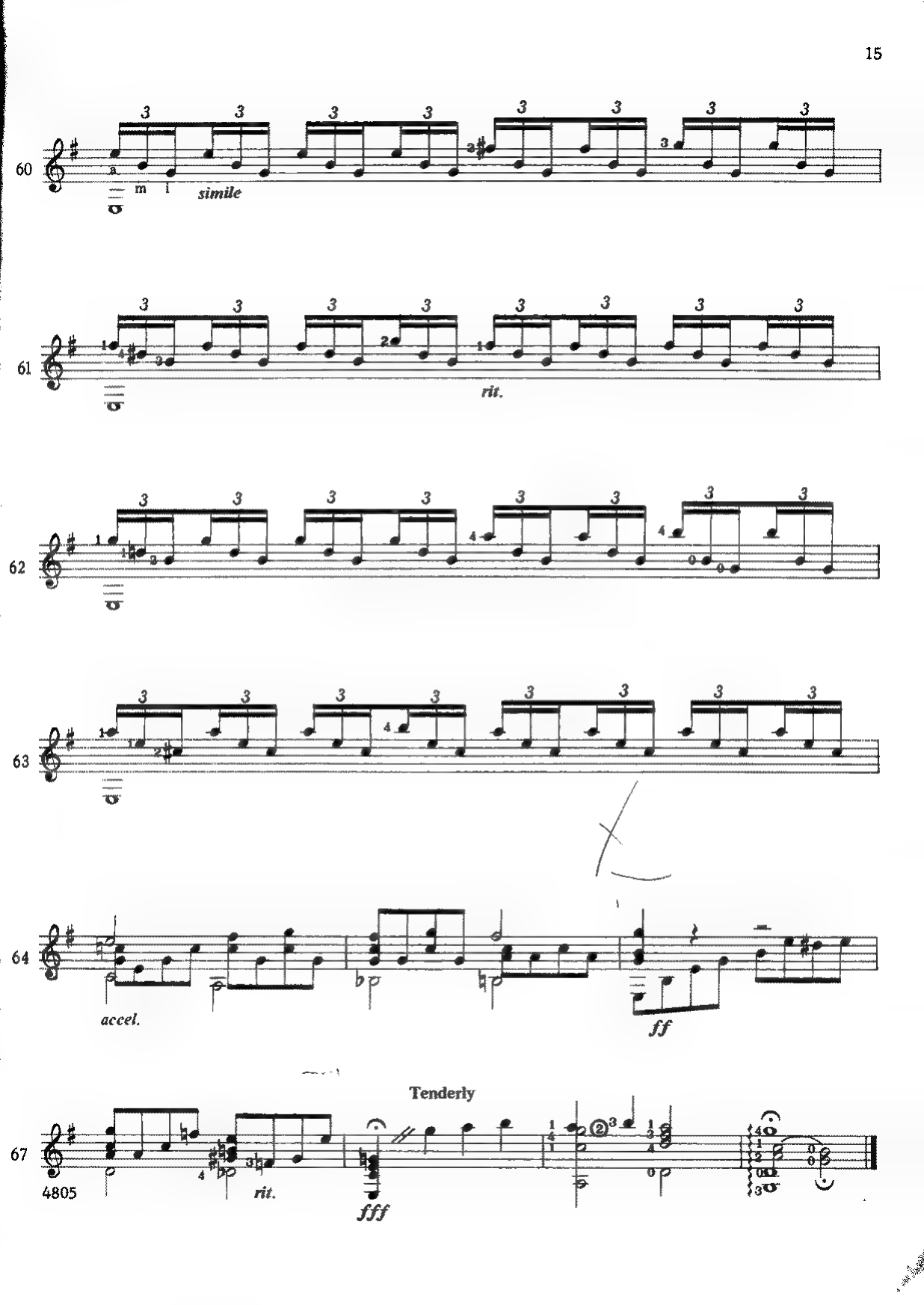

19
23
poco accel.
meno
MCIX
27
C VIII
31
CV
CIV
35
cresc.
CVIII
39
p m i p m i p m i p m i
simile
decresc.


41
subito piano and slower
p
pp pulgar
45
ff
cresc.
MCX
48
meno
Quasi recitative
52
56
f
accel.
CVII
13
59


60
a
m i
simile
61
rit.
62
63
64
accel.
ff
Tenderly
67
4805
rit.
fff

PERFORMANCE NOTES

AS LONG AS HE NEEDS ME

This is a beautiful arrangement that has a few difficult passages, but for the most part it will not give you too much trouble. Most important are the dynamics, so play slowly to achieve the full dramatic impact of the song.

Keep your CVII in place for the second half of measure 6 and all of measure 7.

The harmonics in measure 8 are clearly marked for string and fret. Just place your finger *over* the proper fret—do not depress the string—and strike the string with your right hand.

The trill in measure 12 goes from "A" to "B" and back to "A" with your 2nd and 4th fingers, as marked.

The chord progression beginning on measure 13, is a little tricky and will require extra practice. Move from a CII on the first beat to a CIII on the third beat. Then on the first beat of measure 14, change to your 2nd finger on "D" and your 3rd finger on low "G ♯ ".

In measures 17, 18 and 19, your 3rd finger must hold the "C ♯ ", while your other fingers play the accompaniment. This will take some extra practice.

The cadenza in measure 28 should be played quickly, so you will have to finger the chords and move from the Xth to the VIIth and finally to IInd position. Slur the first note of each chord, as marked, to help you move faster.

In measure 39, the etouffée or pizzicato is played by placing the side of your right hand over the strings at the bridge and striking the string with your right thumb, thus producing a muffled sound.

PERFORMANCE NOTES

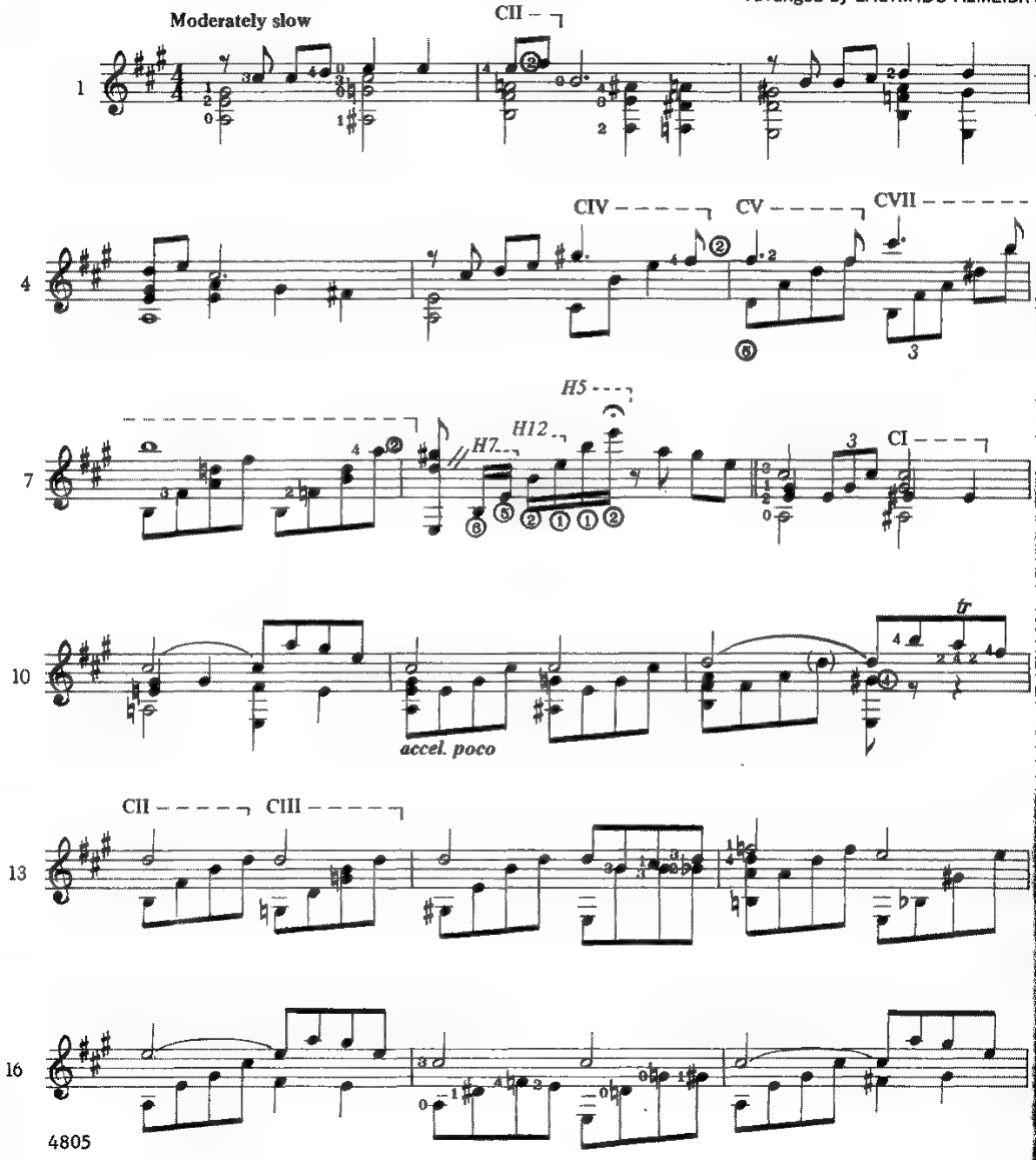
PERFORMANCE NOTES

From the Broadway Musical Production "OLIVER!"

AS LONG AS HE NEEDS ME

Words and Music by
LIONEL BART

Arranged by LAURINDO ALMEIDA



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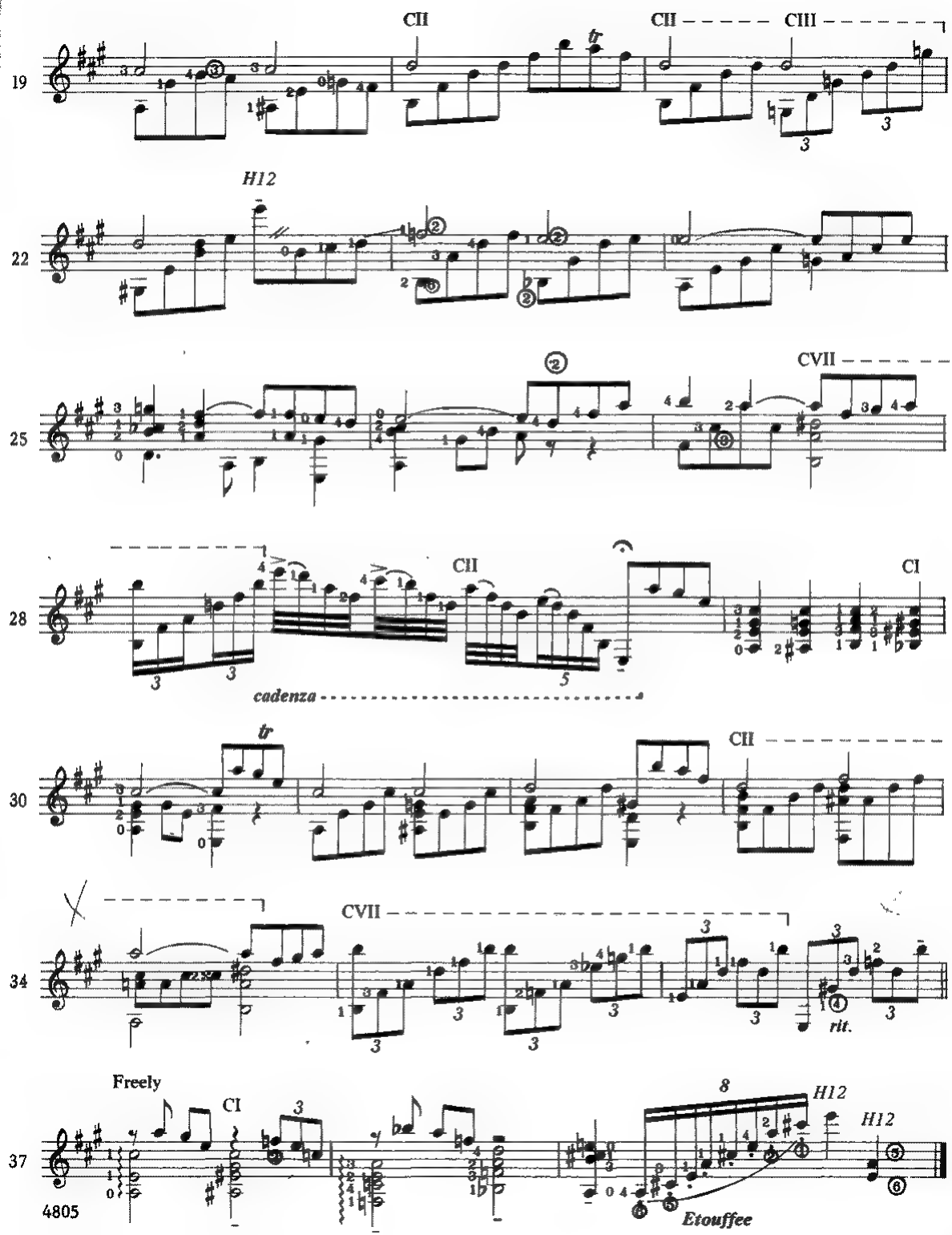

19
CII
tr
CII
CIII
22
H12
25
CVII
28
CII
CI
cadenza
30
tr
CII
34
CVII
rit.
Freely
37
CI
8
H12
H12
Etouffee
4805

PERFORMANCE NOTES

I'VE GROWN ACCUSTOMED TO HER FACE

This is one of the easier arrangements and should not give you too much trouble. I have listed some probable trouble spots below.

The harmonics in measures 1 and 2 are played with the right hand. This is done by fingering the note normally with the left hand. Then with your right hand, put your "i" finger directly on the string (do not press down on the string) at the XVth fret and pluck the string with your "a" finger. Make sure your "i" finger is directly over the fret so the harmonic sound will be loud.

The other harmonics, in measures 3 thru 8, are played "normally", with your 4th finger over the appropriate fret and your "i" finger striking the string.

On the last beat of measure 17, slide your 2nd finger from "C♯" to "D". Then slide the same 2nd finger to the (2) "E" on the first beat of measure 18.

In measure 23, be sure to use the open "E" to move back to the Ist position and the difficult chord occurring on the third beat. This chord is tricky so you will have to practice "getting into it" many times.

Be aware that the section beginning on measure 29 is marked "pui mosso" and should therefore be played a little faster.

Keep your CII in place for all of measures 34, 35 and half of 36. Also keep your 3rd finger down, as marked—moving only your 2nd and 4th fingers to make the chords.

Watch the tempo change in measure 57. You are to return to the original tempo.

To play the fast arpeggio section beginning on measure 61, finger the chords and play them as if you were moving from chord to chord. Be very careful to keep the meter of each measure so the effect will be harp like.

In measure 64, slide your (3) 3rd finger "B♭" up to (3) "G". This will put you in position for the last two notes of the measure.

PERFORMANCE NOTES

PERFORMANCE NOTES

From the Broadway Musical Production "MY FAIR LADY"

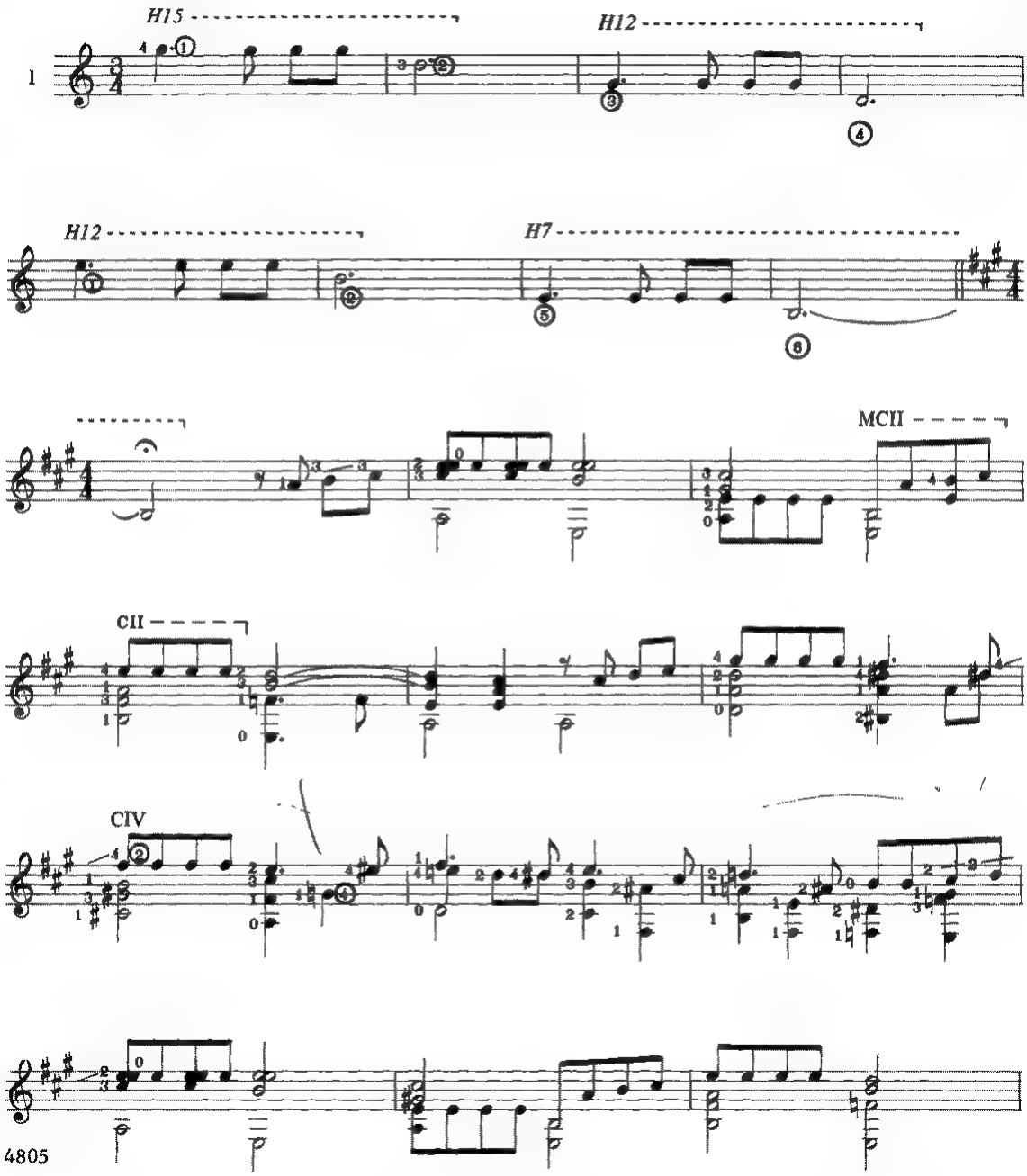
I'VE GROWN ACCUSTOMED TO HER FACE

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Arranged by LAURINDO ALMEIDA

Moderato



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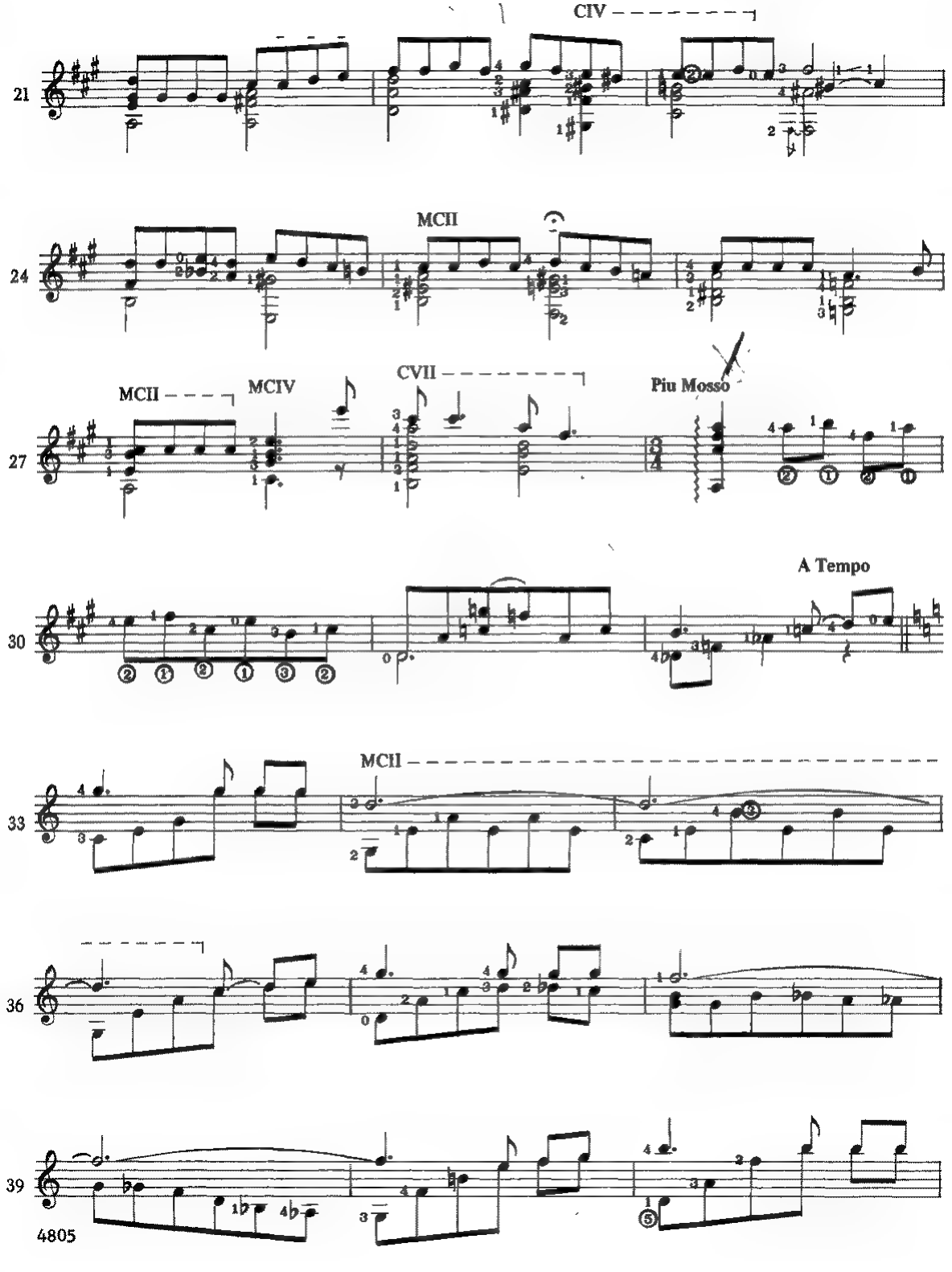
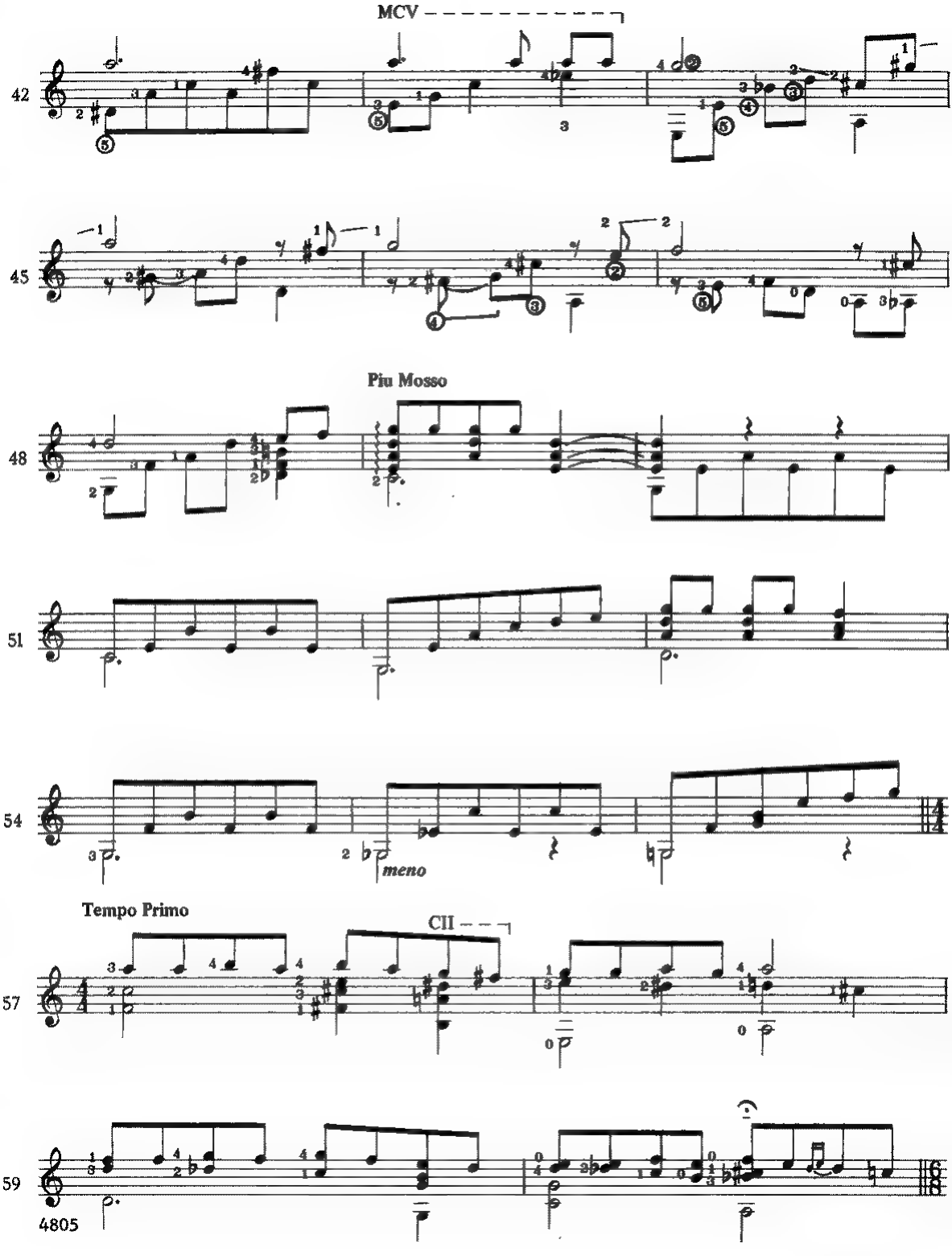
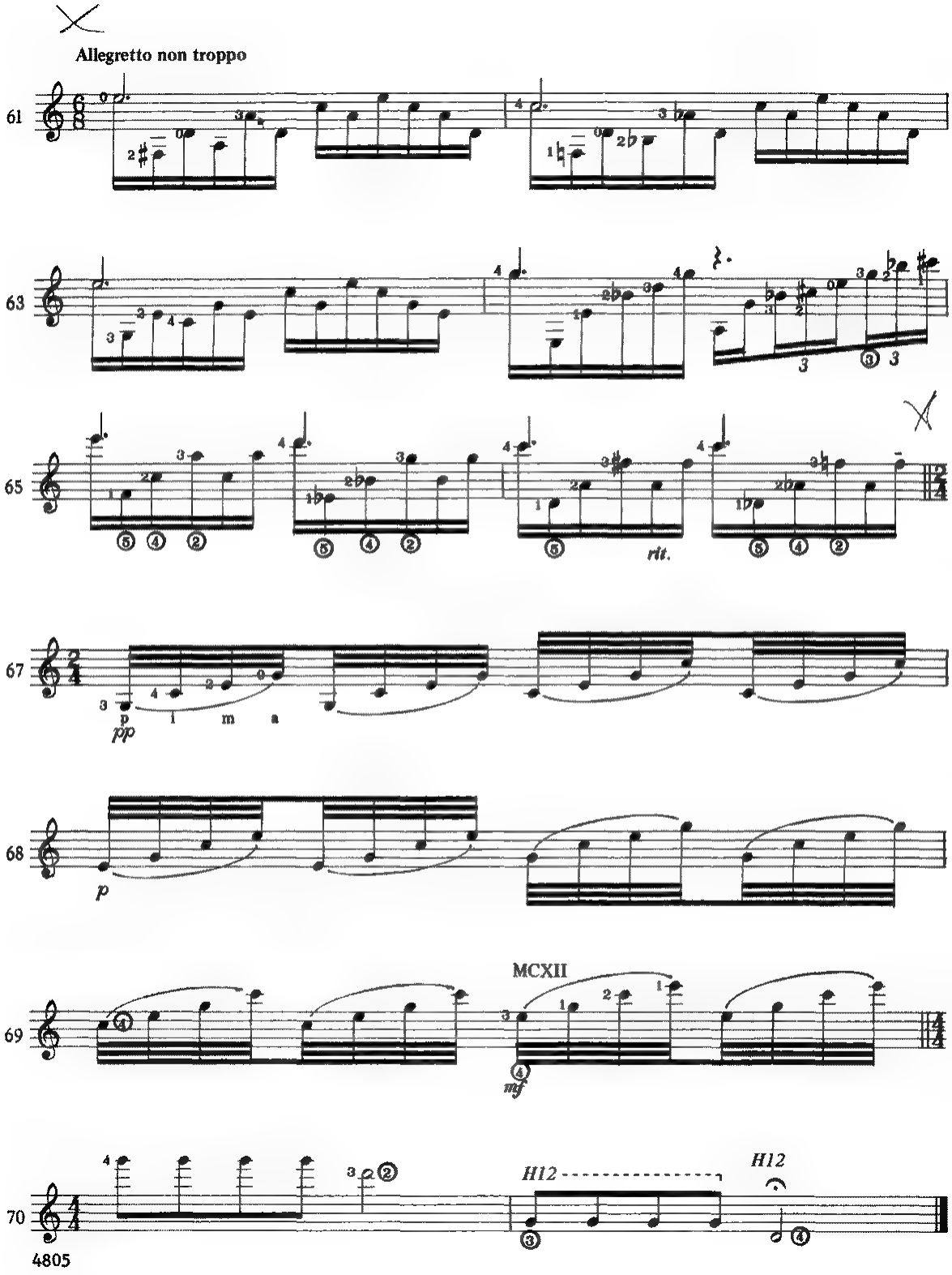

CIV
21
MCII
24
MCII
MCIV
CVII
Piu Mosso
27
A Tempo
30
MCII
33
36
39


MCV
42
45
Piu Mosso
48
51
54
meno
Tempo Primo
CII
57
59


Allegretto non troppo
61
63
65
rit.
67
pp
p i m a
68
p
MCXII
69
mf
70
H12
H12

PERFORMANCE NOTES

IS IT REALLY ME?

Here we have a beautiful arrangement that is made even nicer since it is not too difficult to play. Go slowly and carefully and you will not have any trouble.

The tremolo section in measure 1 can be played very easily by fingering the notes with the 3rd and 4th fingers on the high notes and going to a two string bar (with your 1st finger) as you move down the fingerboard. Be sure to finger p, m, i as marked.

Be aware of the triplet rhythm that occurs beginning in measure 18.

The moving chord section in measure 29 is the most difficult part of this arrangement. First, be sure you are playing the correct notes (finger each chord in the positions as they are marked), then practice slowly until, gradually, you can begin to play the section at tempo.

In measure 33, accent the slurs as they are marked. This might require a little extra practice.

PERFORMANCE NOTES

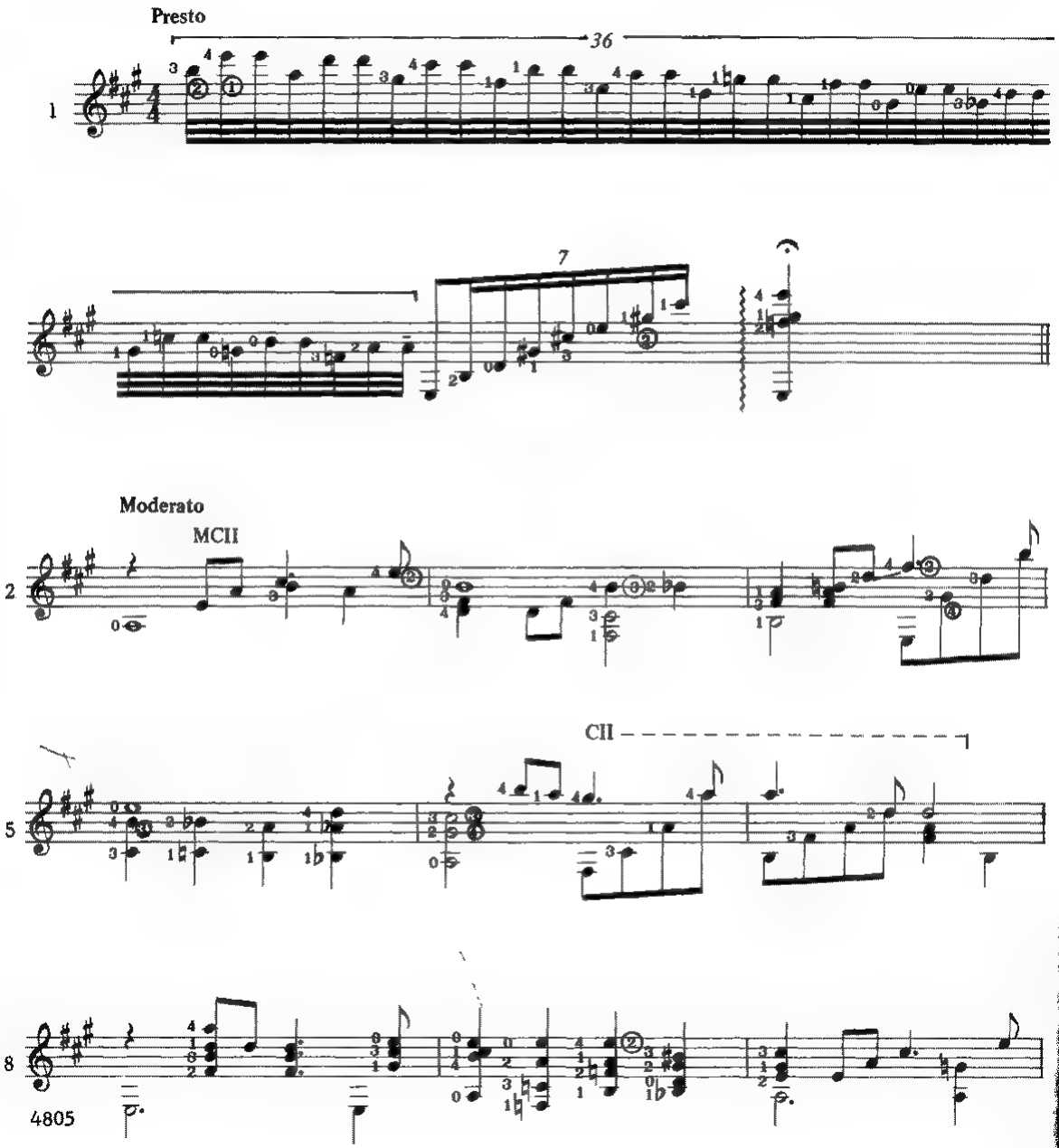
From the Broadway Musical Production "110 IN THE SHADE"

IS IT REALLY ME?

Words by
TOM JONES

Music by
HARVEY SCHMIDT

Arranged by LAURINDO ALMEIDA



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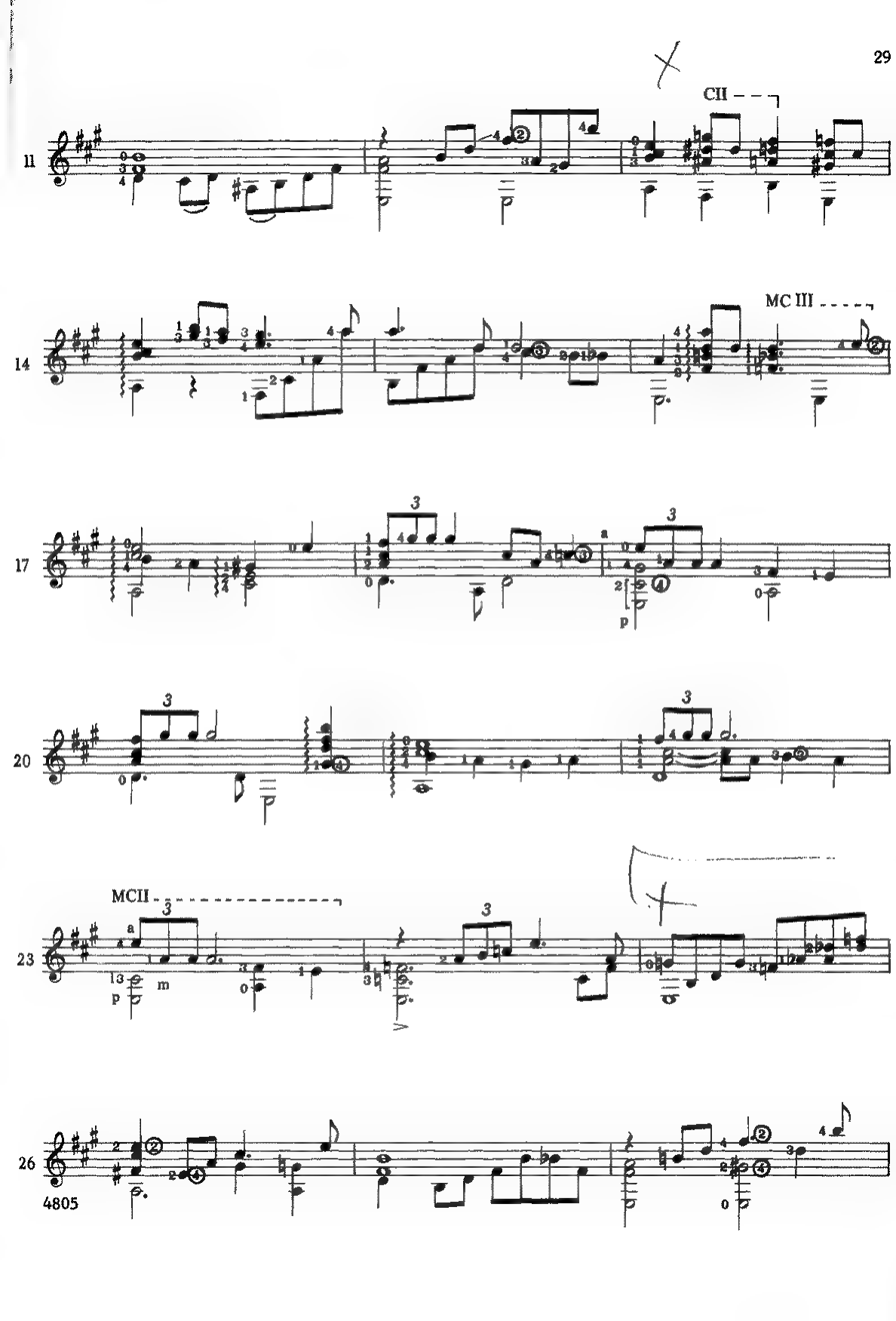
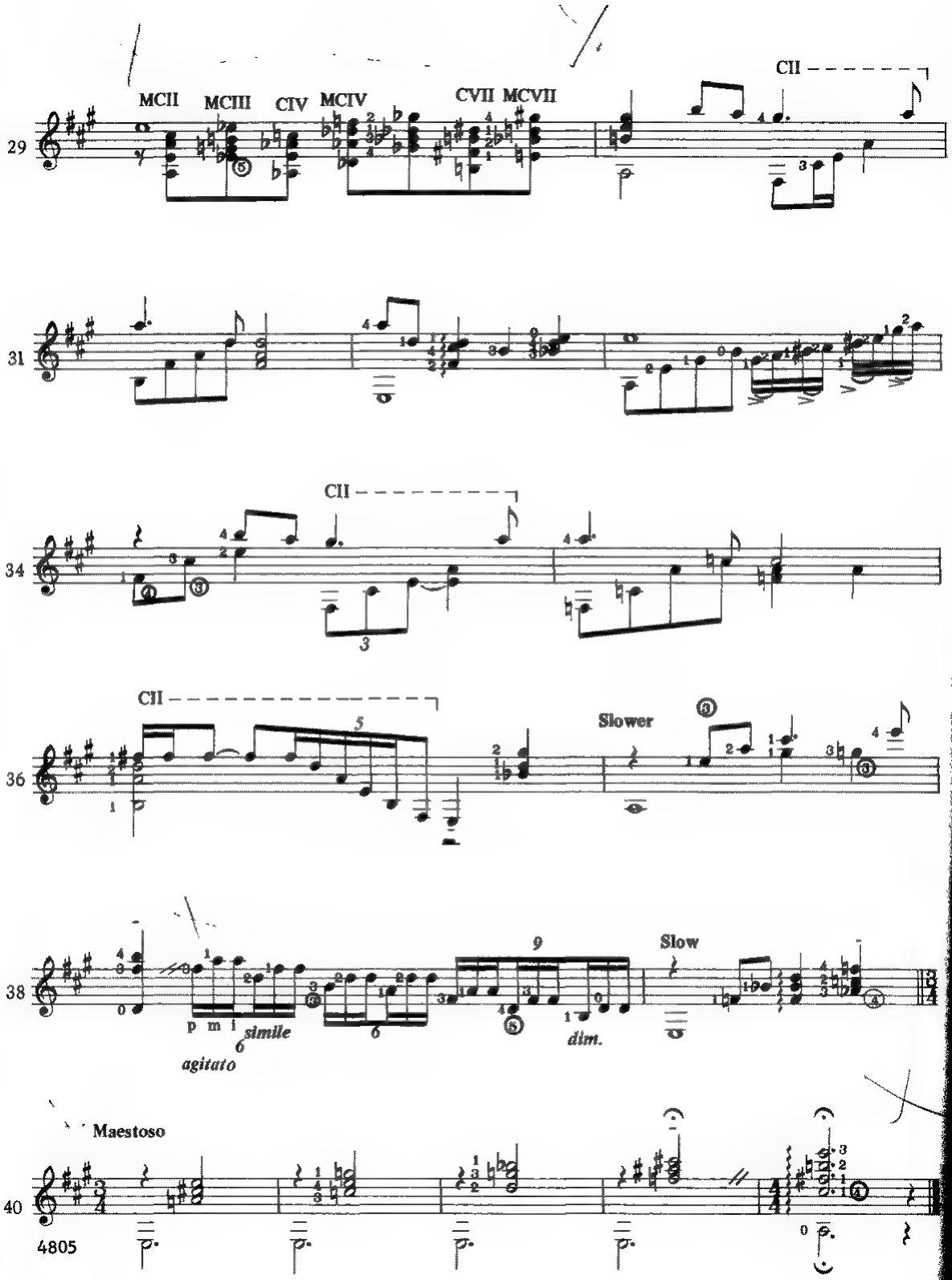

CII
MC III
MCII
11
14
17
20
23
26


MCII
MCIII
CIV
MCIV
CVII
MCVII
CII
29
31
CII
34
CII
36
Slower
simile
agitato
dim.
Slow
38
Maestoso
40

(When Your Heart's On Fire)
SMOKE GETS IN YOUR EYES

This is a beautiful arrangement, but it has some difficult spots that will require a good deal of extra practice. Go very slowly and take a lot of time, especially on the long stretches, to be sure all the notes are crystal clear.

Remember to tune your (6) down to "D".

In measure 2, slide your 3rd finger from "D" to "F ♯ ". This will put you in position for the next chord.

Your first long stretch occurs in measure 5. You must play the high "C ♯ " with your 4th finger and the low "F ♯ " with your 1st finger. Then you must keep both fingers down while you play the "A" on (4) with your 3rd finger. This is very difficult and will require much extra practice.

In measure 6, the "A" to "A ♯ " on the second beat should be played glissando, as it is marked.

You can easily play the chords on the last two beats of measure 9 by keeping your 1st, 3rd and 4th fingers in place and just sliding from the IInd position to the Ist position. This occurs again in measure 51.

There is another difficult progression in measure 11. The first chord is played with a CVII and your 2nd and 3rd fingers at the IXth fret. The next chord moves to a CVI. Keep your 4th finger on high "D" so that it can be a guide for you.

The harmonic section beginning on measure 15 is done using right hand harmonics. In other words, the note is fingered normally with the left hand. Then your i finger is placed *above* the appropriate *fret* (twelve frets away from the fingered note—i.e. "F ♯ " XIV fret) and your "a" finger plucks the string. Placement of your "i" finger is the crucial element here.

Be aware of the key change in measure 16. Also, watch the fingering in measure 17 as it is very tricky and will require extra practice. Remember you are in the VIIth position for the first 2½ beats and then move to Vth position for the last beat. The fingering is the same in measure 21 and you must stay in VIIth position for the first two beats of measure 22.

The valse section beginning on measure 31 should be played at a sprightly tempo, so practice carefully to be sure you can move from chord to chord and achieve the desired effect.

Measure 42 contains what Mr. Almeida calls a "crab" chord. You must keep your 4th finger on the low "E" while you finger the rest of the chord. As you can see, the resulting position makes your fingers look like a crab, but the notes will continue to sound.

In measure 45, watch the moving bass line and be sure you are playing all the correct notes. This section must flow and will certainly require extra practice.

PERFORMANCE NOTES

PERFORMANCE NOTES

From the Broadway Musical Production "ROBERTA"

(When Your Heart's On Fire)

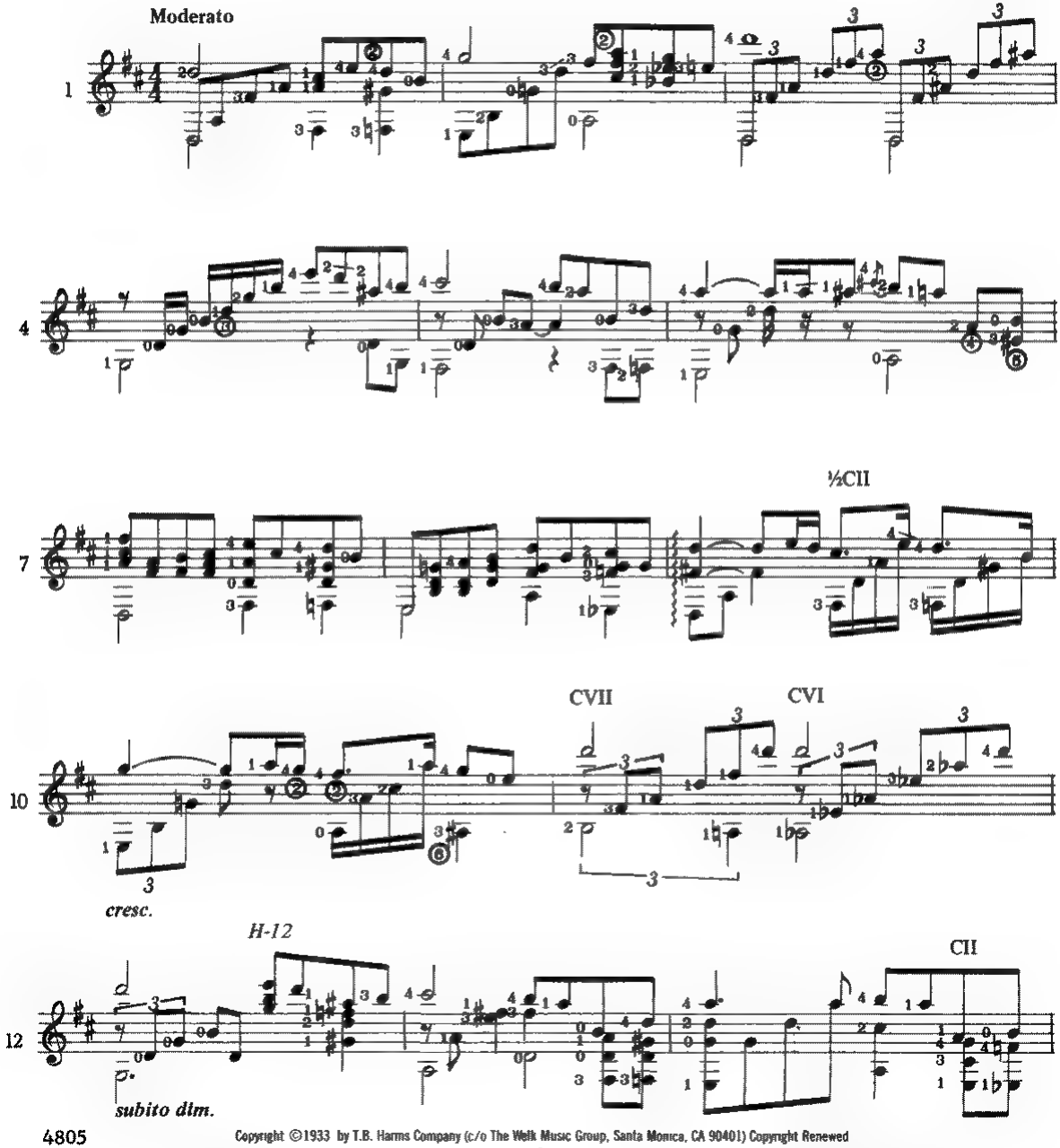
SMOKE GETS IN YOUR EYES

Words by
OTTO HARBACH

Music by
JEROME KERN

6th string tuned down to D

Arranged by LAURINDO ALMEIDA



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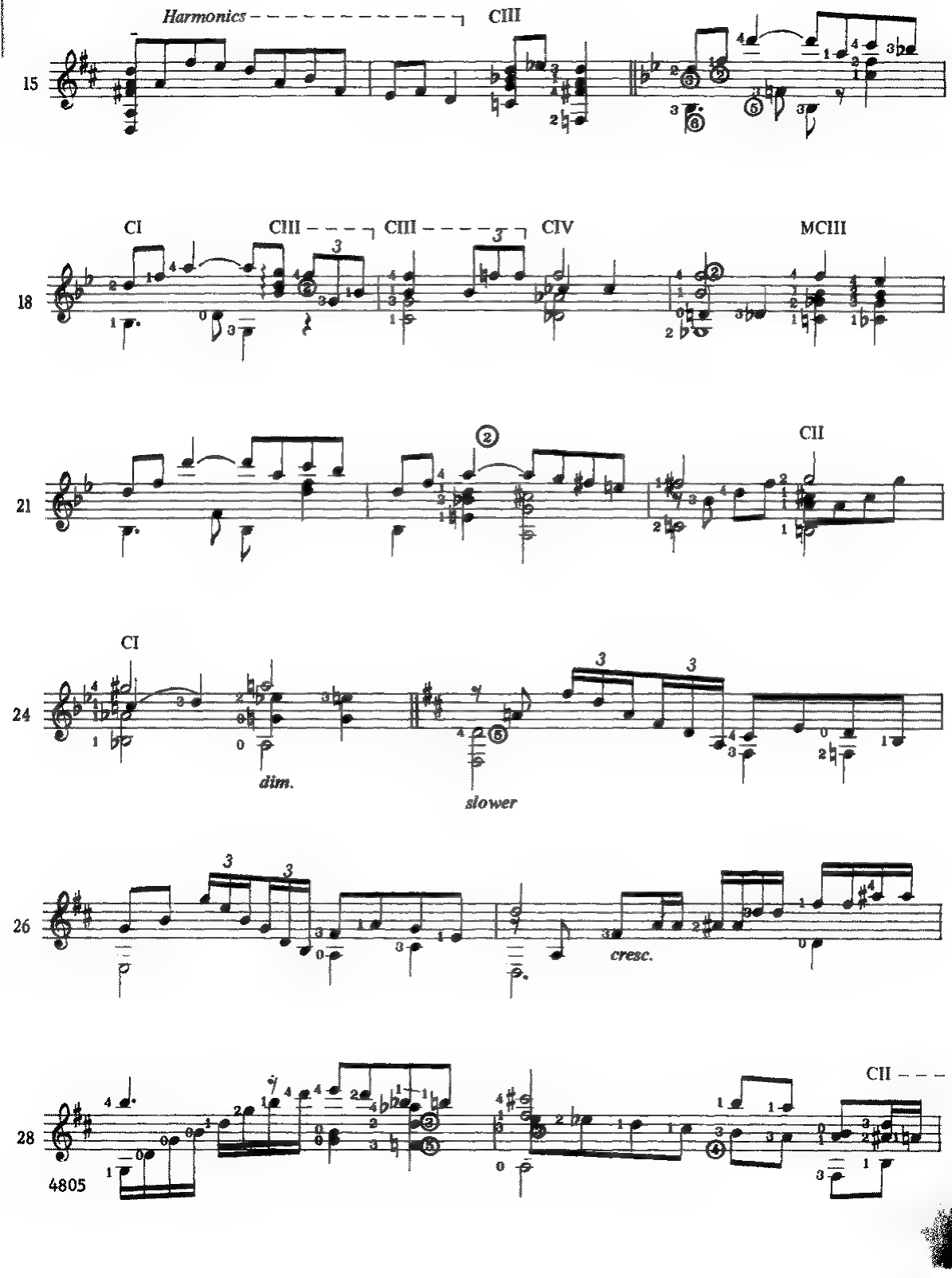
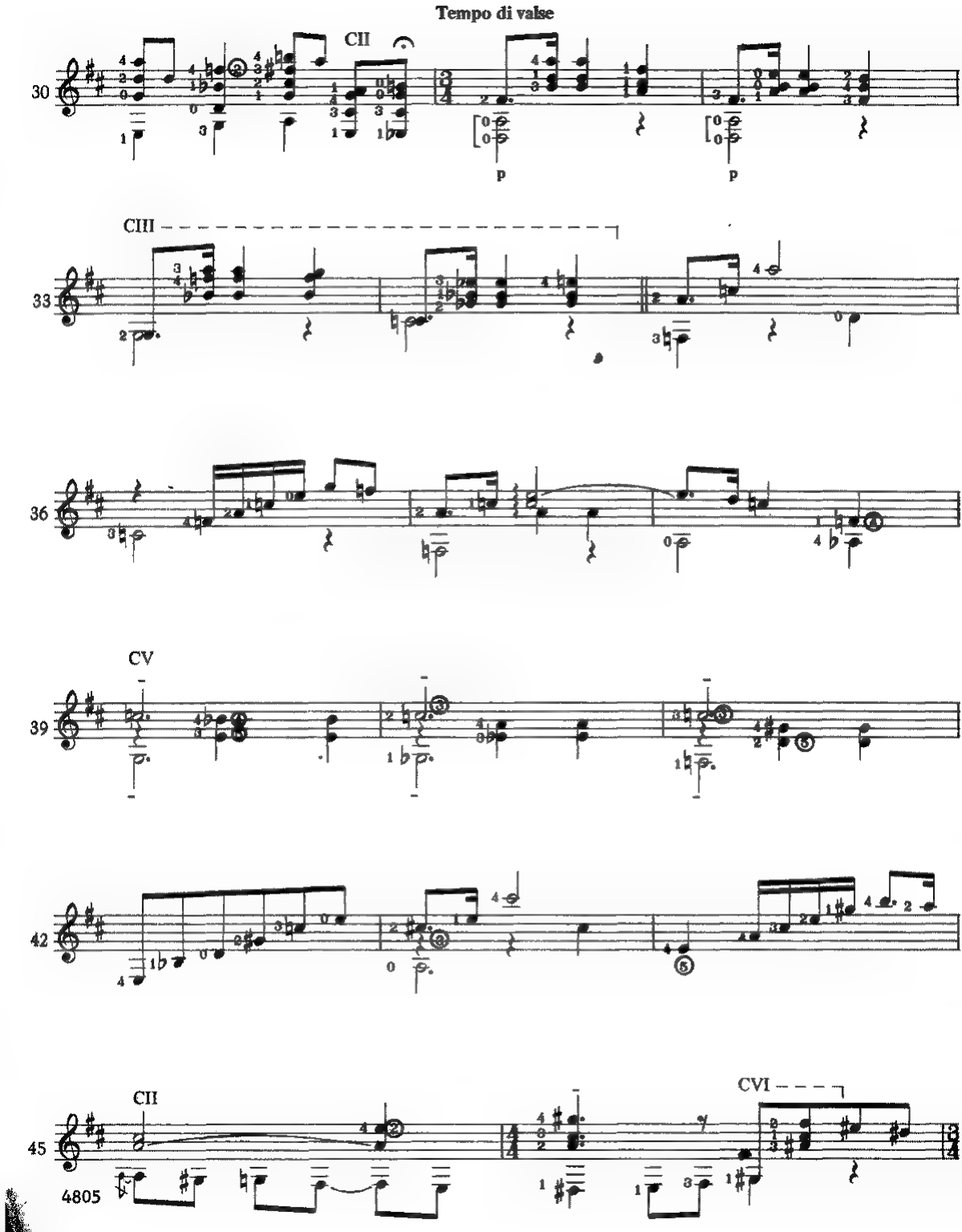
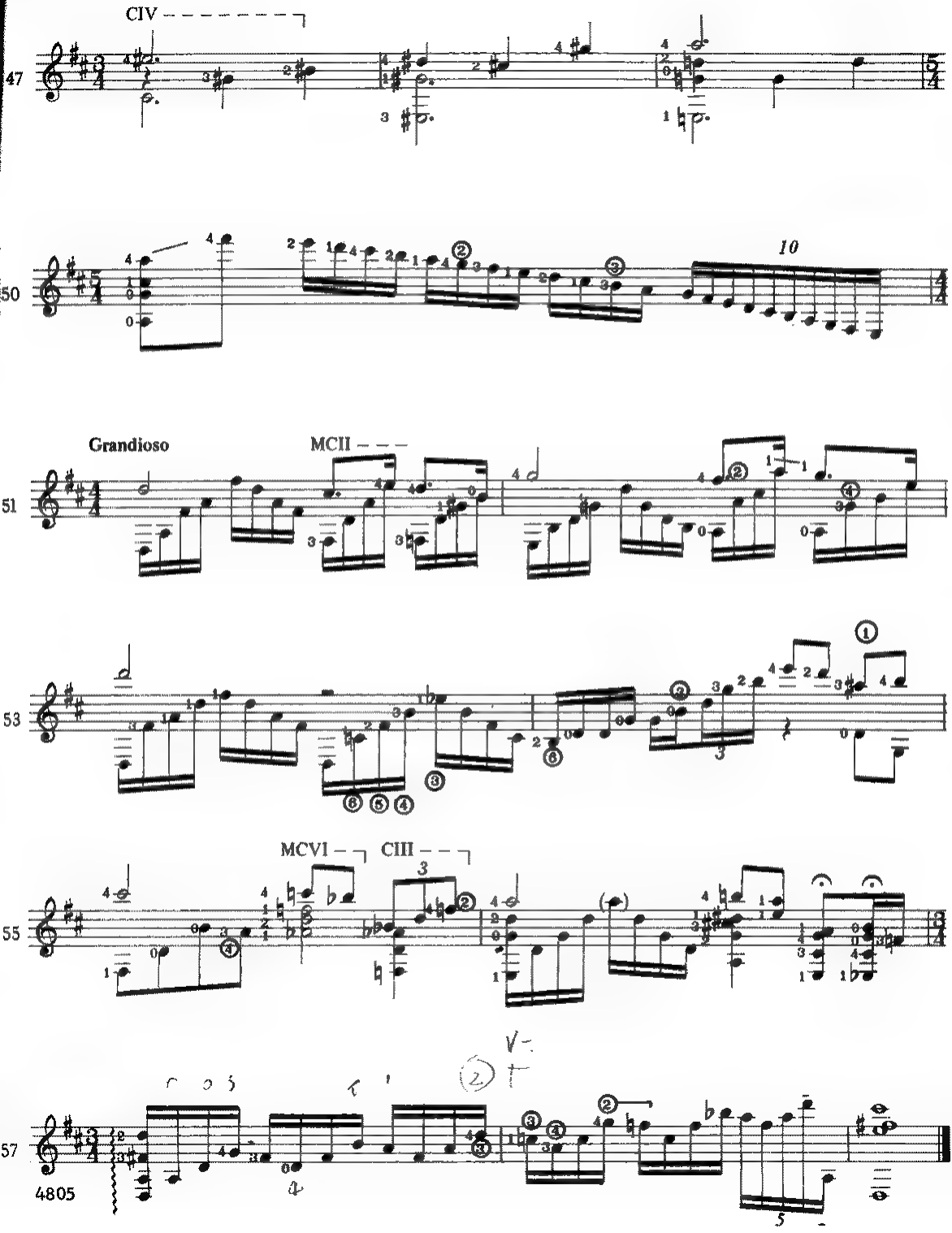

Harmonics
CIII
15
CI
CIII
CIII
CIV
MCIII
18
CII
21
CI
24
dim.
slower
26
cresc.
CII
28
4805


Tempo di valse
CII
30
p
p
CIII
33
36
CV
39
42
CII
CVI
45


CIV
47
10
50
Grandioso
MCII
51
53
MCVI
CIII
55
57
4805

PERFORMANCE NOTES

LITTLE GIRL BLUE

Little Girl Blue is a lovely, albeit difficult, arrangement possessing several different elements. One is the valse section in the middle and another is the tremolo section at the end. Although it is a long, difficult arrangement, if you practice hard you will be able to play it.

The first trouble spot you will encounter is in measure 18. The first chord requires you to play "D" on the (2) at the 3rd fret, "A" on the (4) at the VIIth fret and "G" on the (6) at the Vth fret. This is a long stretch and will require extra practice.

In measure 35 be very sure to bring out the inner voice, ("A♯", "B", "B ♯", "C♯").

The valse section beginning on measure 38 is very charming. Keep the melody lines moving so the rhythm remains constant. I will point out those passages that require you to hold down melody notes, and those in which you may lift them.

In measure 38, you must hold the "A" while playing accompaniment.

In measure 46, you may let go of the "A" and low "E" to play the rest of the chord. This is also true in measure 62, where you can lift both "A" and low "E" in order to complete the measure.

Keep your CII in place for all of measures 70, 71, 74 and 75.

Measure 78 begins the tremolo section. It is the only extended tremolo in this collection and will probably require extra practice. Especially since it is the type of tremolo where you play the bass note and tremolo notes together. Work it out slowly first before you try to play it at tempo.

Measure 88 has some tricky fingering, so be very careful to play the correct notes. The last C ♭ should be played "open".

In measure 93, the last four notes are still part of the tremolo, so play them in the same time you have been playing three notes.

Make sure the fast arpeggios in measure 97 are played so all the notes are clear and even.

PERFORMANCE NOTES

PERFORMANCE NOTES

From the Broadway Musical Production "JUMBO"

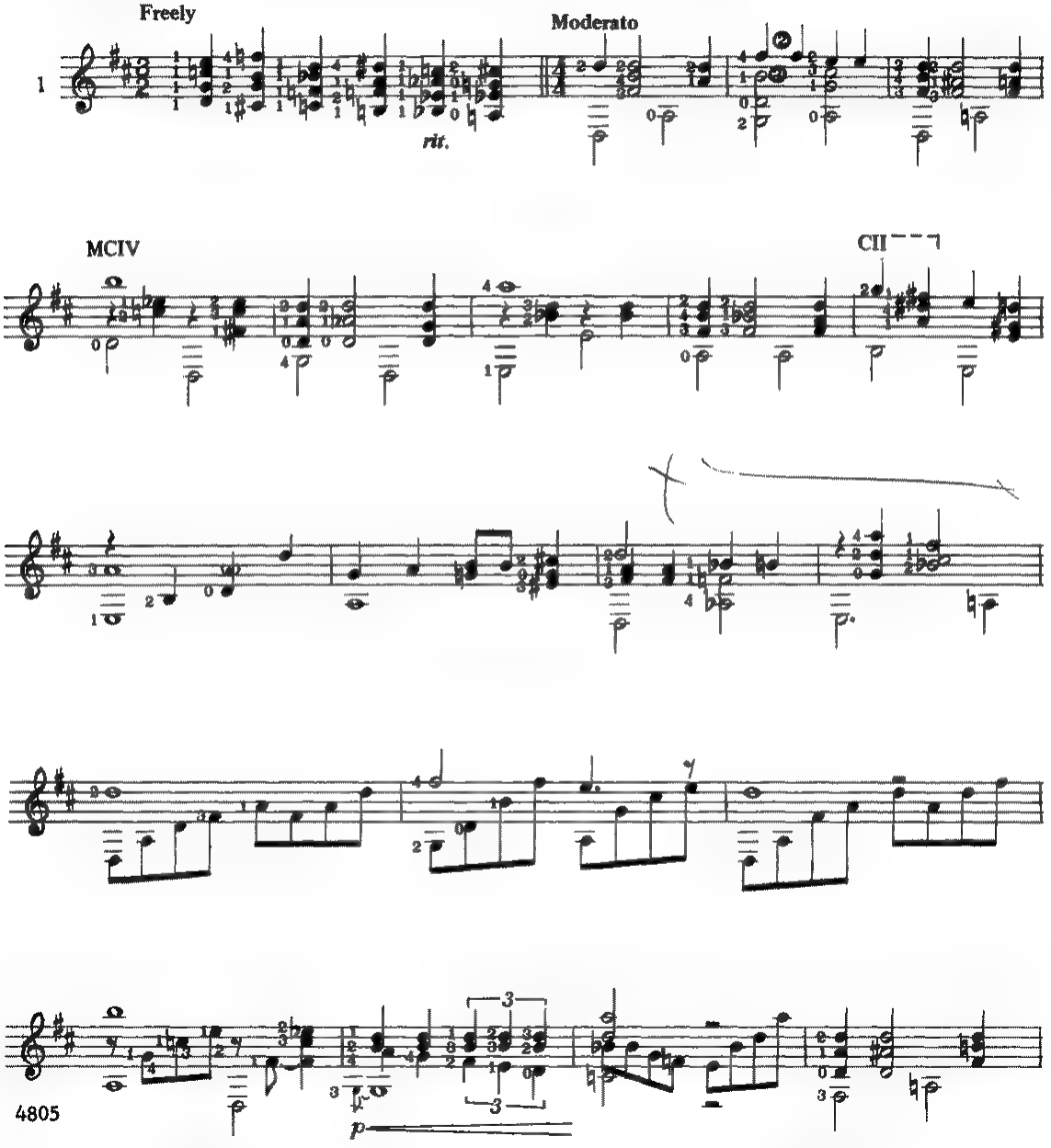
LITTLE GIRL BLUE

Words by
LORENZ HART

Music by
RICHARD RODGERS

Arranged by LAURINDO ALMEIDA

6th string tuned to D



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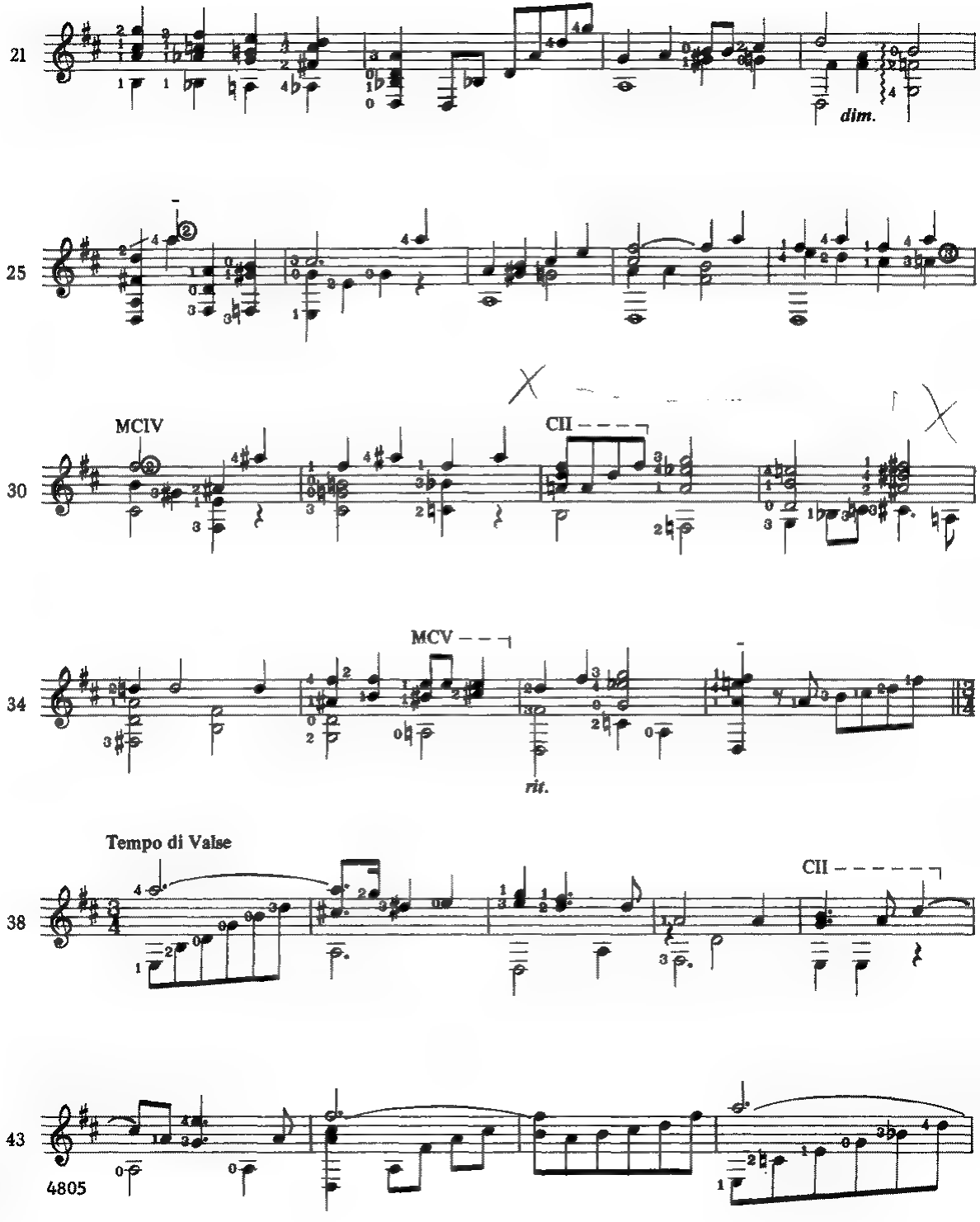
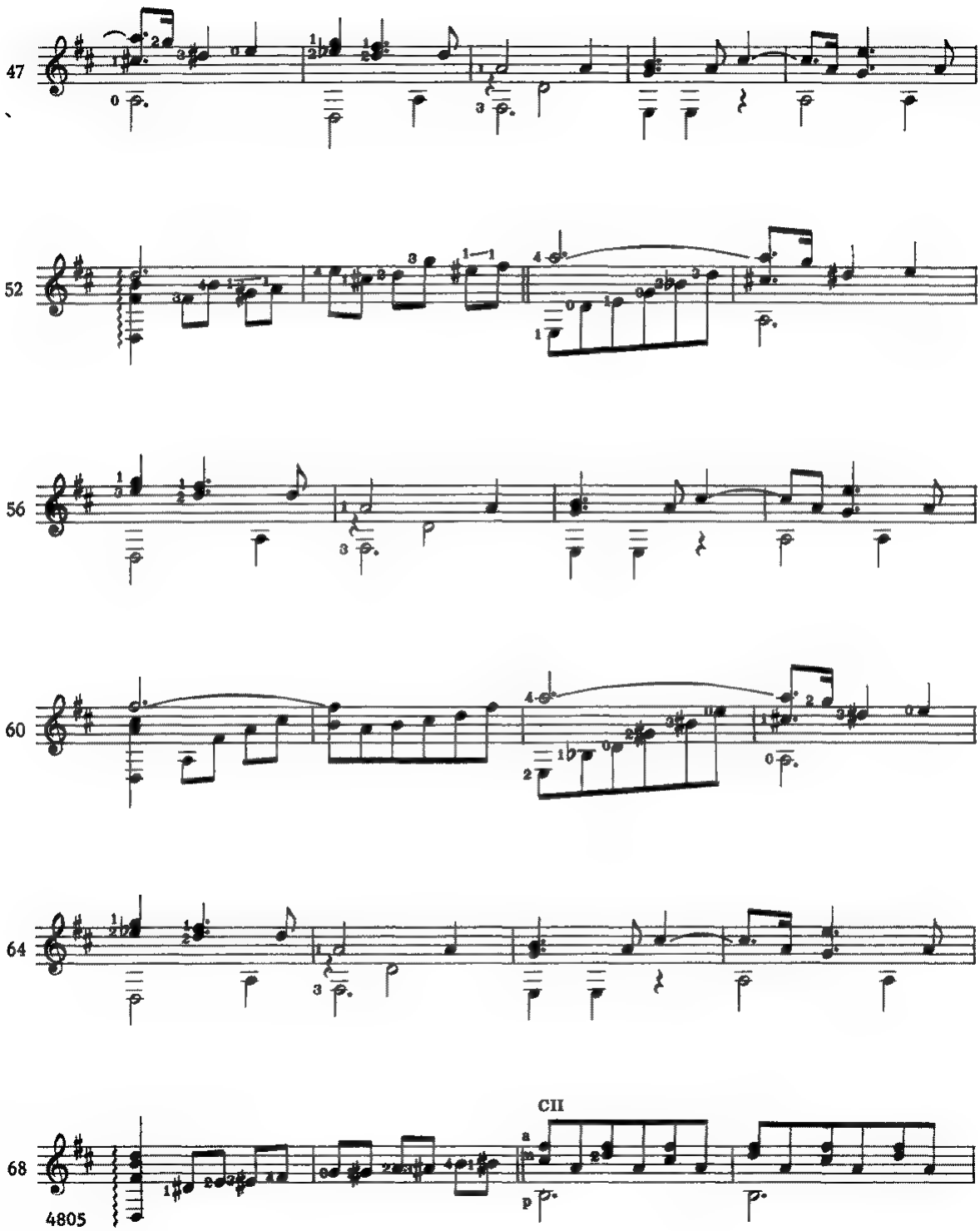
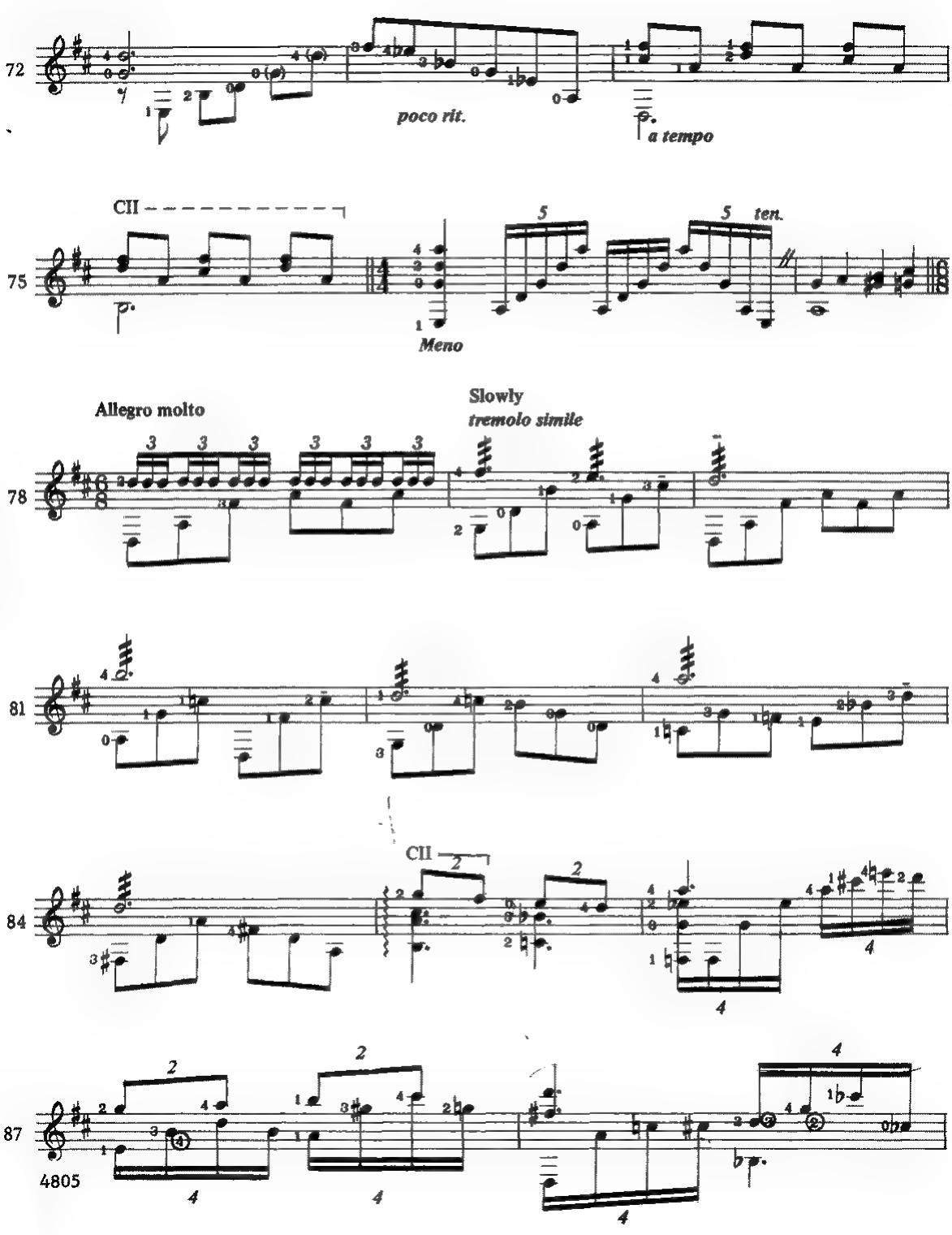
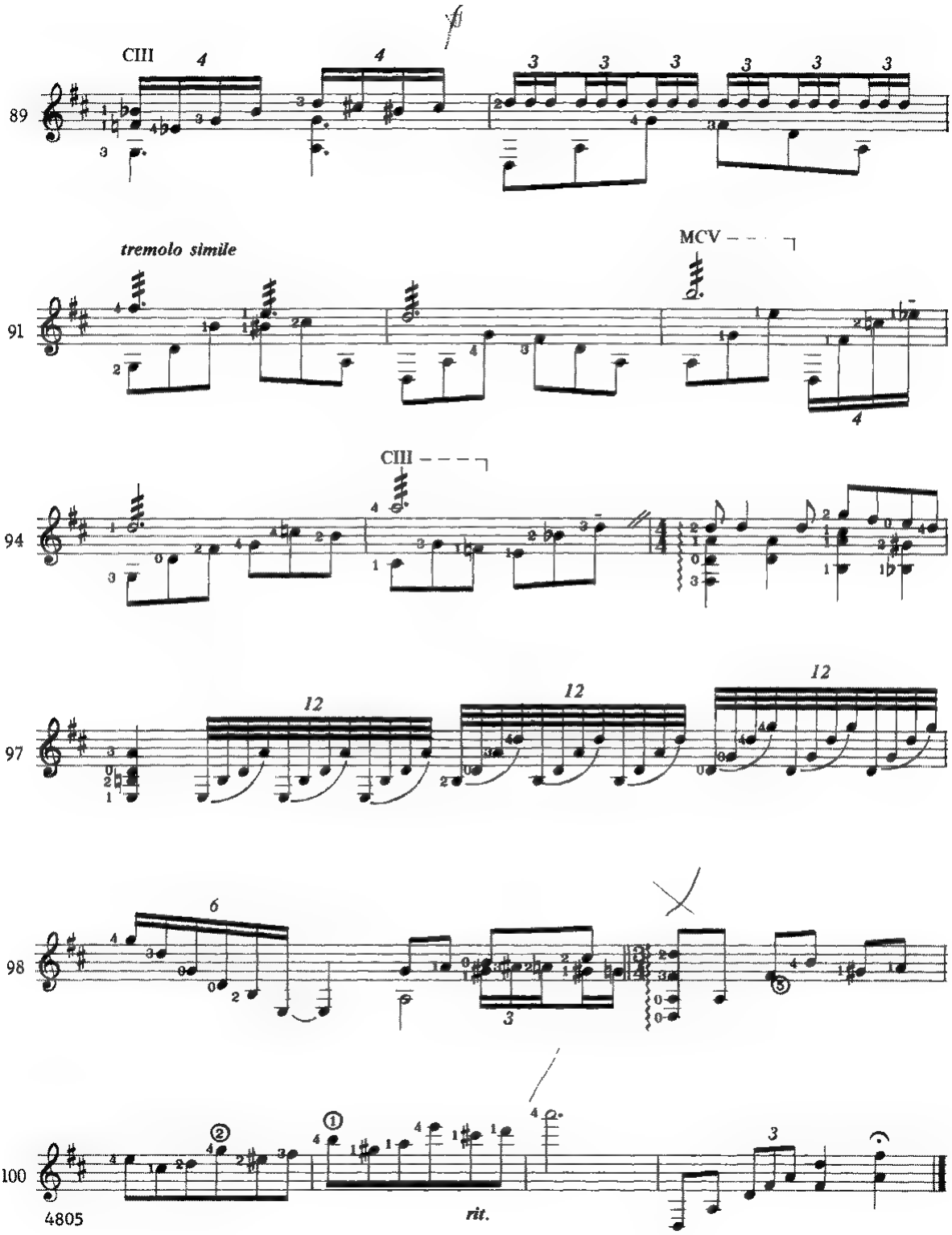

21
dim.
25
30
MCIV
CII
34
MCV
rit.
38
Tempo di Valse
CII
43


47
52
56
60
64
68
CII
p
4805


72
poco rit.
a tempo
CII
75
5
5
ten.
Meno
Allegro molto
Slowly
tremolo simile
78
81
CII
84
87


89
CIII
91
tremolo simile
MCV
94
CIII
97
12
12
12
98
6
100
rit.

PERFORMANCE NOTES

WHAT KIND OF FOOL AM I?

Tune your (6) down to "D" for this arrangement.

Watch the rhythm in measures 1, 2, and 3. Count the 16th notes carefully to maintain the proper tempo.

In measure 11, the 16th note triplets are played very quickly and are used to get you in position for the XIVth fret "F ♯" in measure 12. Play the first triplet using the open strings, then the "G", "B" and "D" on the (3), (2) and (1), as marked.

The ascending scale passage in measure 19 is played in the VIIth position, beginning on the (5). Follow the left hand fingerings exactly as they are marked because this scale will put you in position to play the first chord in measure 20. You will need to practice getting from the scale to the chord to make sure the transition is smooth.

The same sort of process occurs at the end of measure 27. Here it is the arpeggiated chords that move quickly down from the VIIth to the Ist position and lead to the first chord of measure 28.

Then in measures 29 and 31 you have tremolo triplets which take you from the upper positions to chords in the lower positions. All of these passages will require extra practice.

In measures 35, 36, 37 and 38, the arpeggiated chords must be played in tempo. All four notes must be played, clearly, within the second half of the first beat. Then, keep your fingers in place for the rest of the measure. Again, be sure to count carefully.

The little scale passage in measure 52 is played on the (2). This will put you in position for the high "A" to be played on the first beat of measure 53.

The chords in measures 53 and 54 are difficult and will require extra practice to be sure you are playing the correct notes and moving smoothly. This is especially true for the chords on the first and second beats of measure 54.

Be sure to bring out the melody when you play the arpeggios in the maestoso section beginning on measure 55.

PERFORMANCE NOTES

PERFORMANCE NOTES

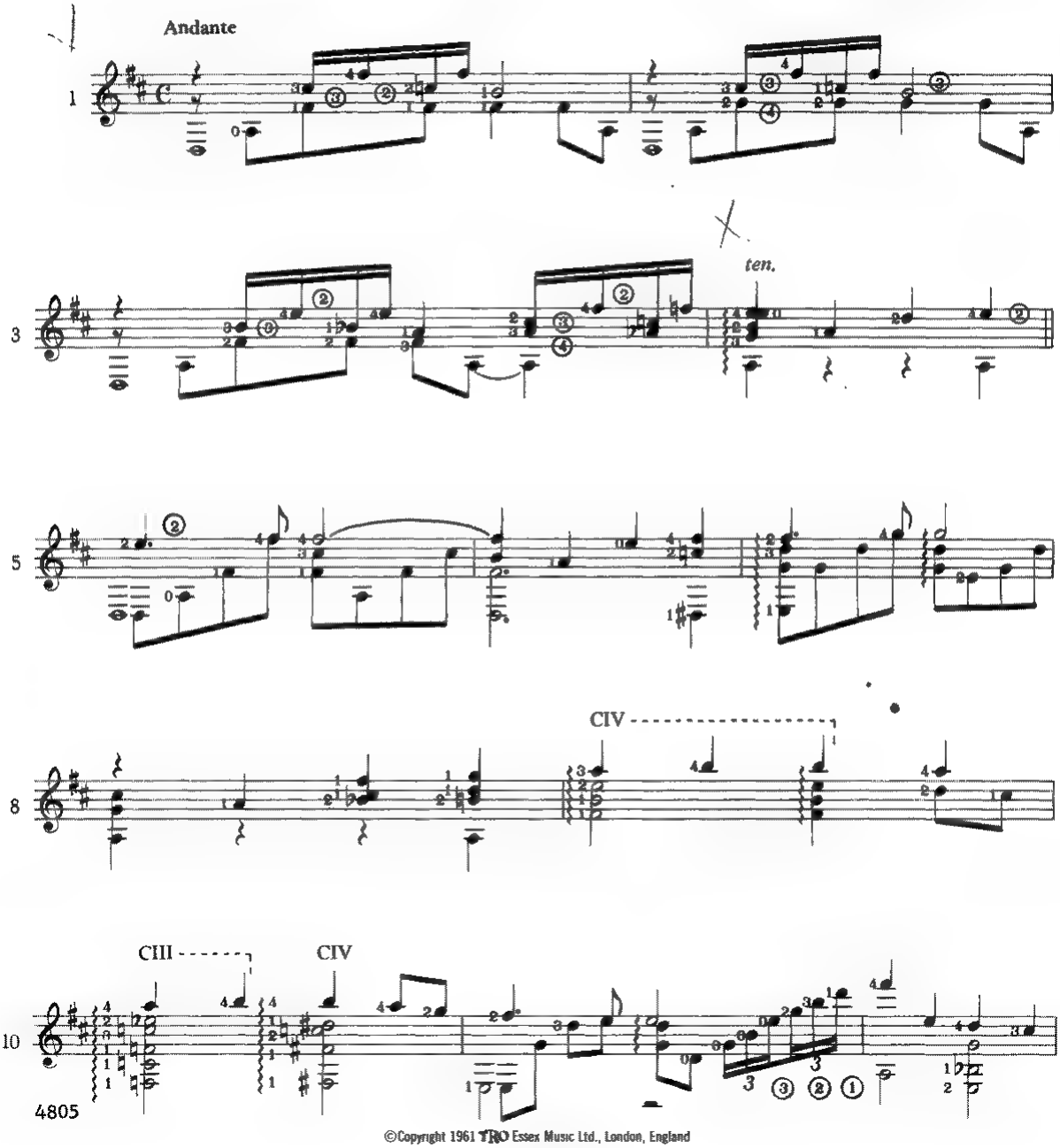
From the Broadway Musical Production "STOP THE WORLD—I WANT TO GET OFF"

WHAT KIND OF FOOL AM I?

Words and Music by
LESLIE BRICUSSE
ANTHONY NEWLEY

Arranged by LAURINDO ALMEIDA

6th string tuned down to D



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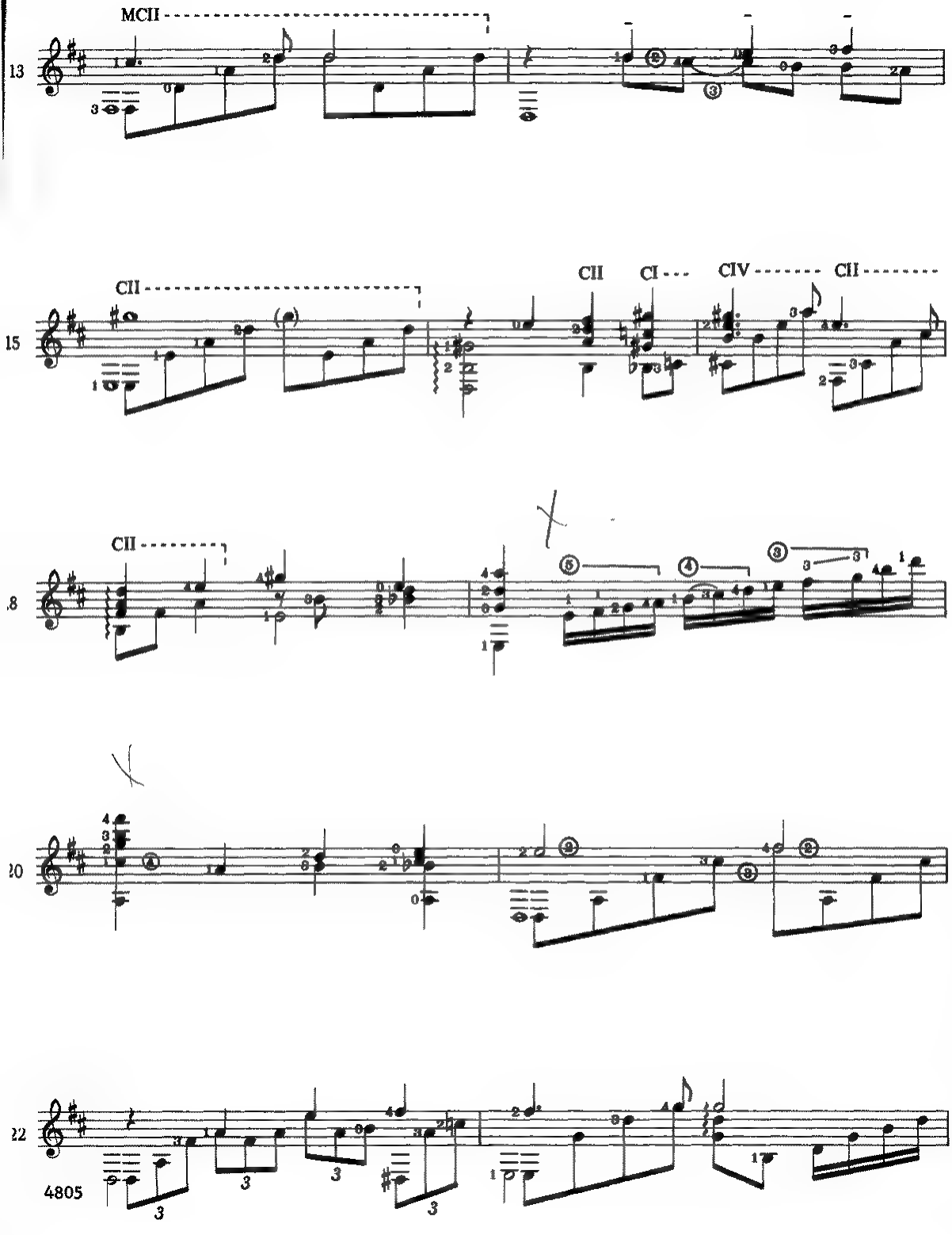
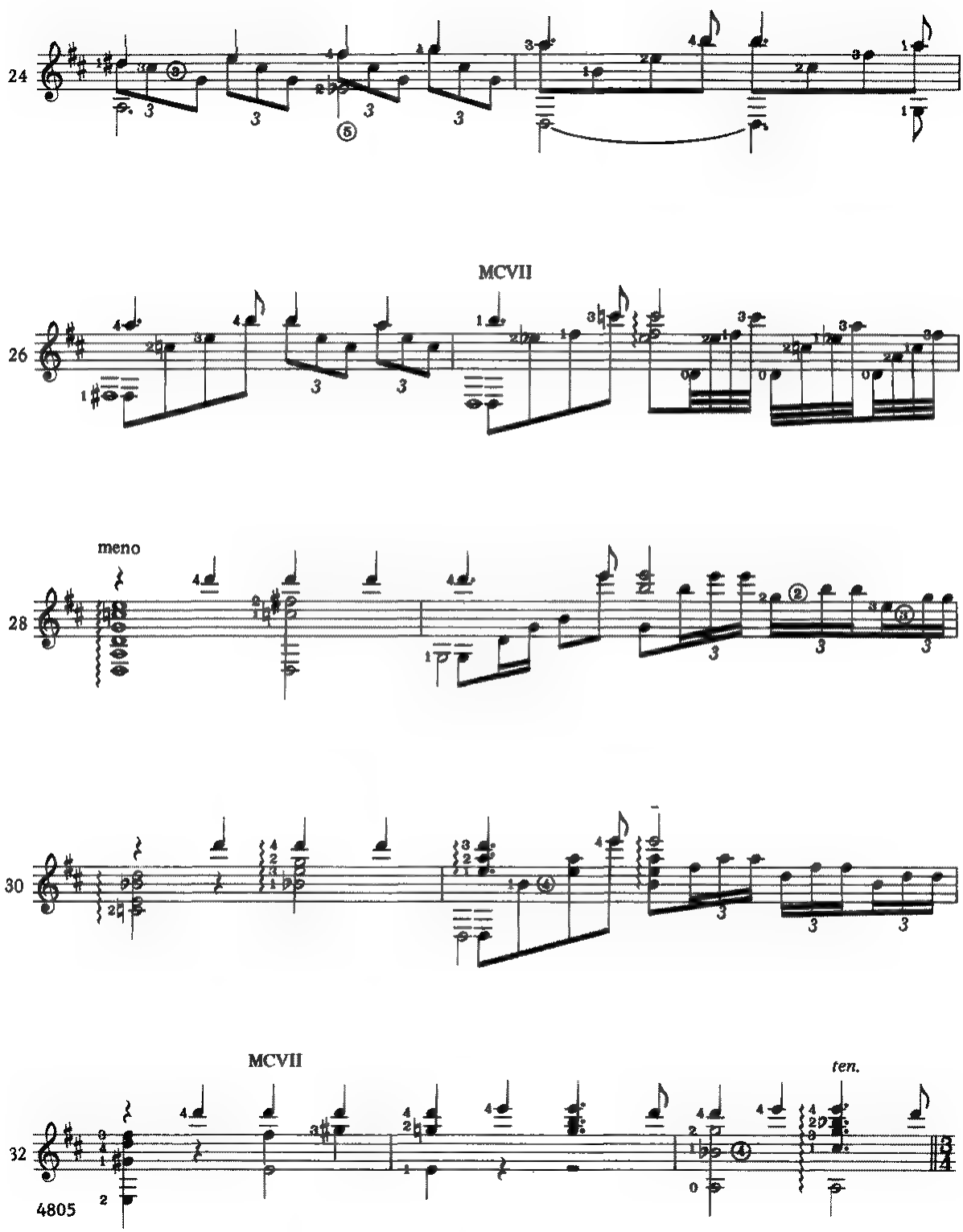
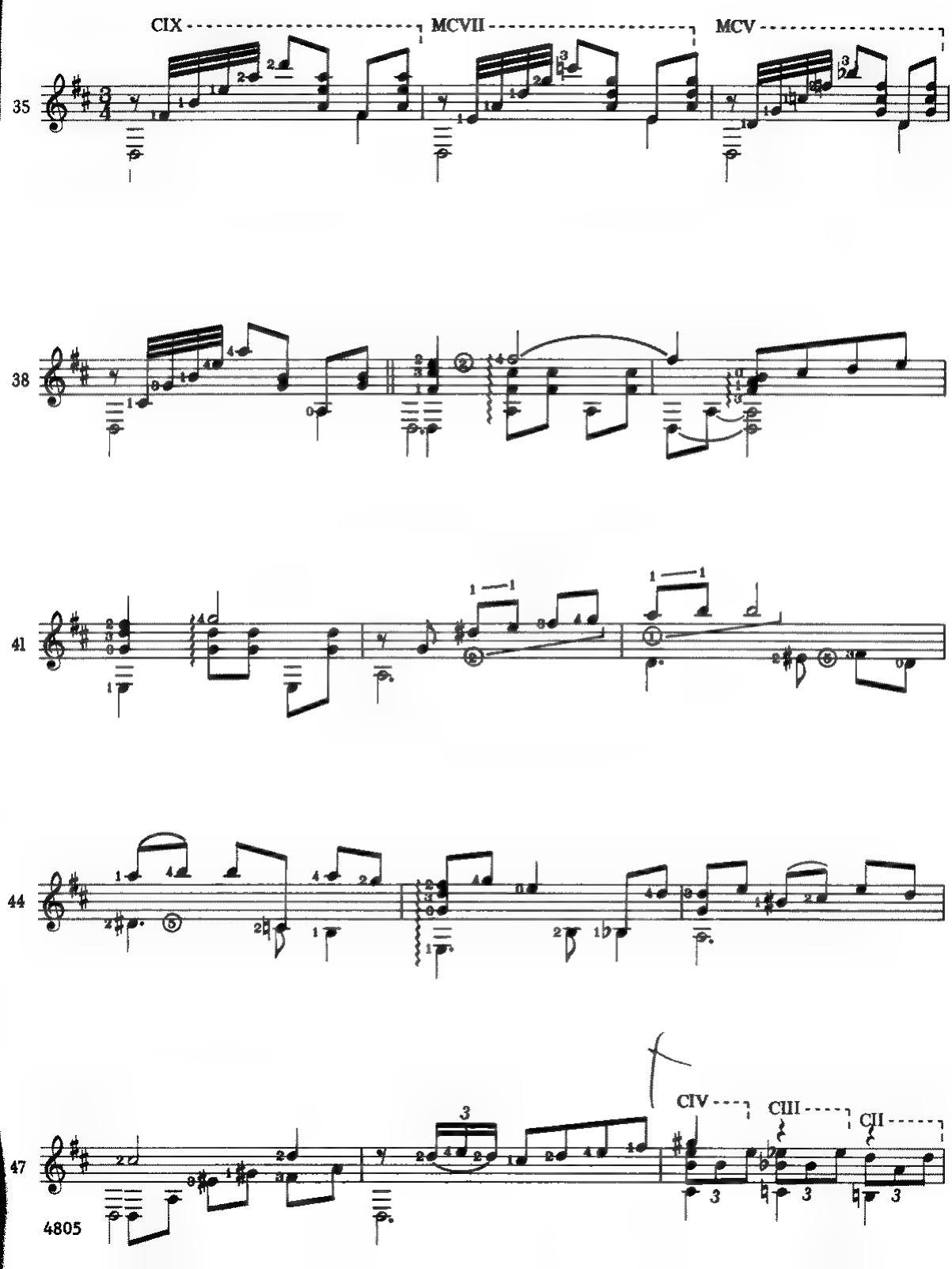
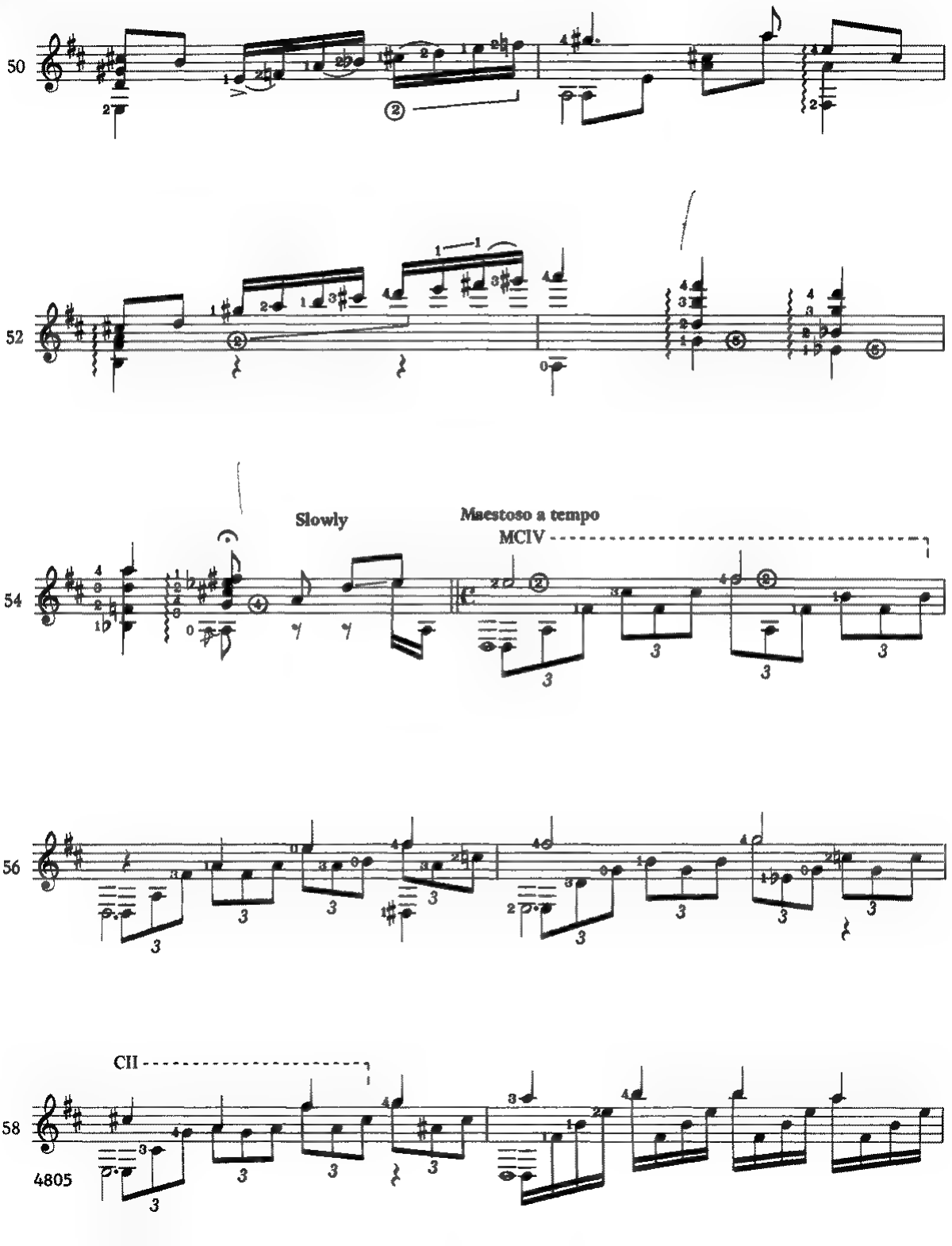
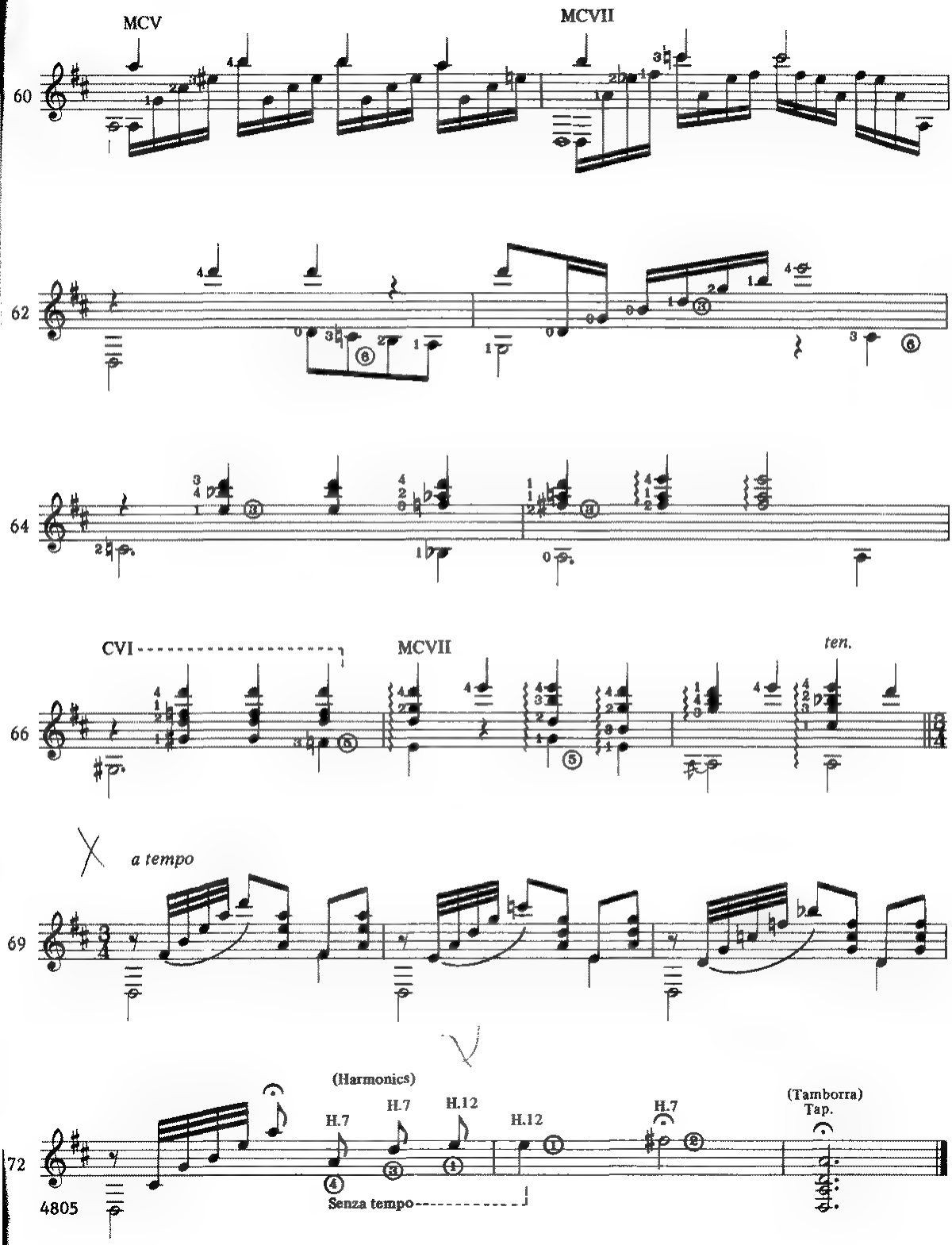

MCII
13
CII
CII
CI
CIV
CII
15
CII
8
20
22


24
MCVII
26
meno
28
30
MCVII
ten.
32


CIX
MCVII
MCV
35
38
41
44
47
CIV
CIII
CII


50
52
Slowly
Maestoso a tempo
MCIV
54
56
CII
58
4805


MCV
MCVII
60
62
64
CVI
MCVII
ten.
66
a tempo
69
(Harmonics)
H.7
H.7
H.12
H.12
H.7
(Tamborra)
Tap.
72
Senza tempo
4805

PERFORMANCE NOTES

WAS SHE PRETTIER THAN I?

This is a very lovely arrangement that shouldn't give you too much trouble. There are some chords that will require extra practice, and I will point them out specifically below. In addition, it is most important to watch the syncopated rhythm, so be sure to count every measure very carefully.

The first beat of measure 13 requires you to make a very long stretch. You must play the first chord (including low "G" at the IIIrd fret), and keep it down while you play the "C♮" at the VIIIth fret. If you have trouble making this reach, try bringing your left wrist forward a little. This will allow you to extend your reach to the needed length.

In measure 20, the first chord requires you to make a two string bar with your 4th finger, (it may take some time for you to develop the needed strength in your 4th finger, if you are not used to making this type of bar).

Watch the triplets beginning in measure 21 and be sure to accent the melody notes. This is especially true in measures 25 and 26, where the melody is marked.

The scale passage in measure 32 begins on the (5) in the VIIth position. It should be played quickly, so extra practice will be needed.

The descending passages in measures 41, 42, 45 and 46 can be fingered i, m, a or p, m, i—whichever is most comfortable for you.

PERFORMANCE NOTES

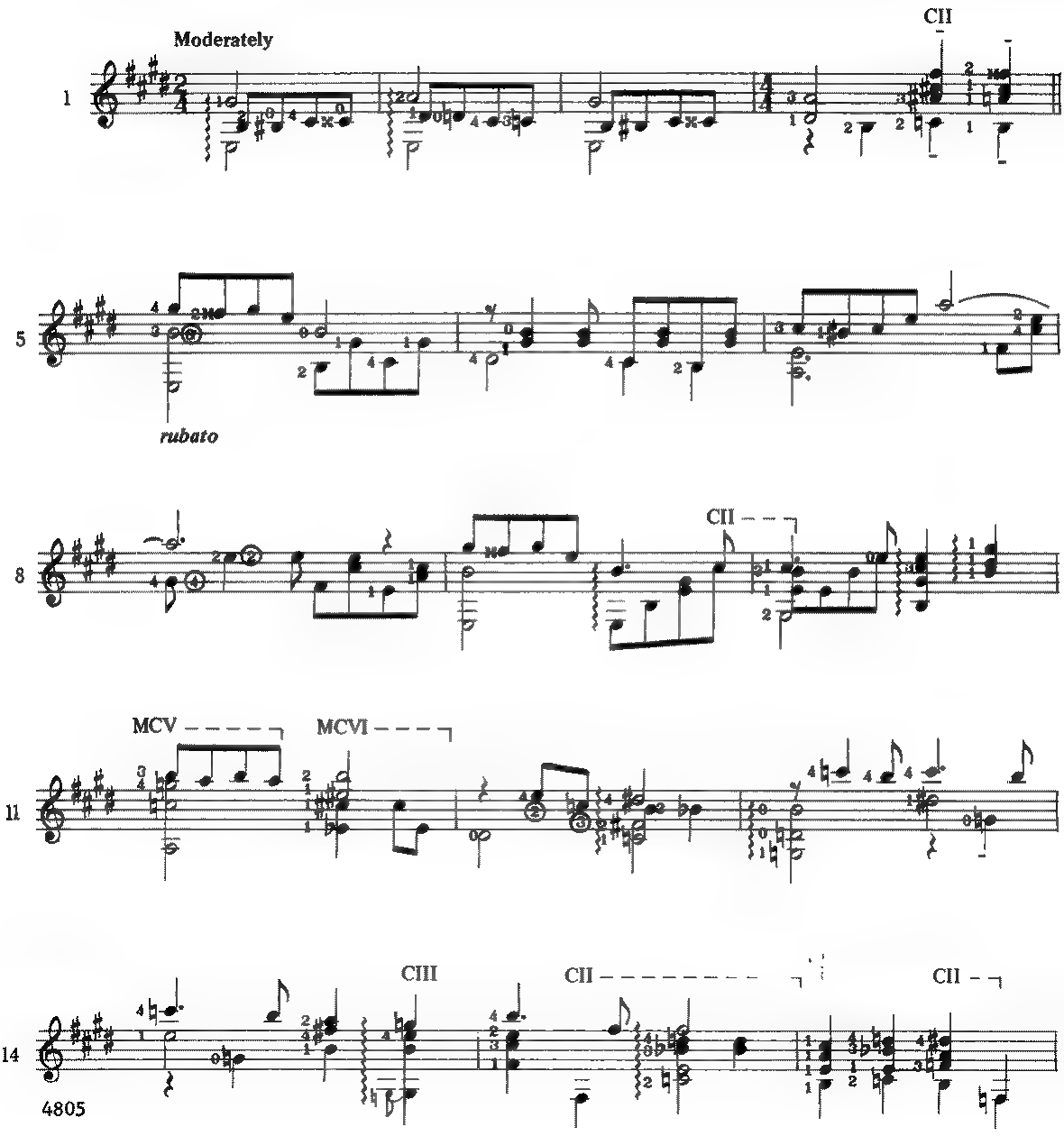
PERFORMANCE NOTES

From the Broadway Musical Production "HIGH SPIRITS"

WAS SHE PRETTIER THAN I?

Words and Music by
HUGH MARTIN
TIMOTHY GRAY

Arranged by LAURINDO ALMEIDA



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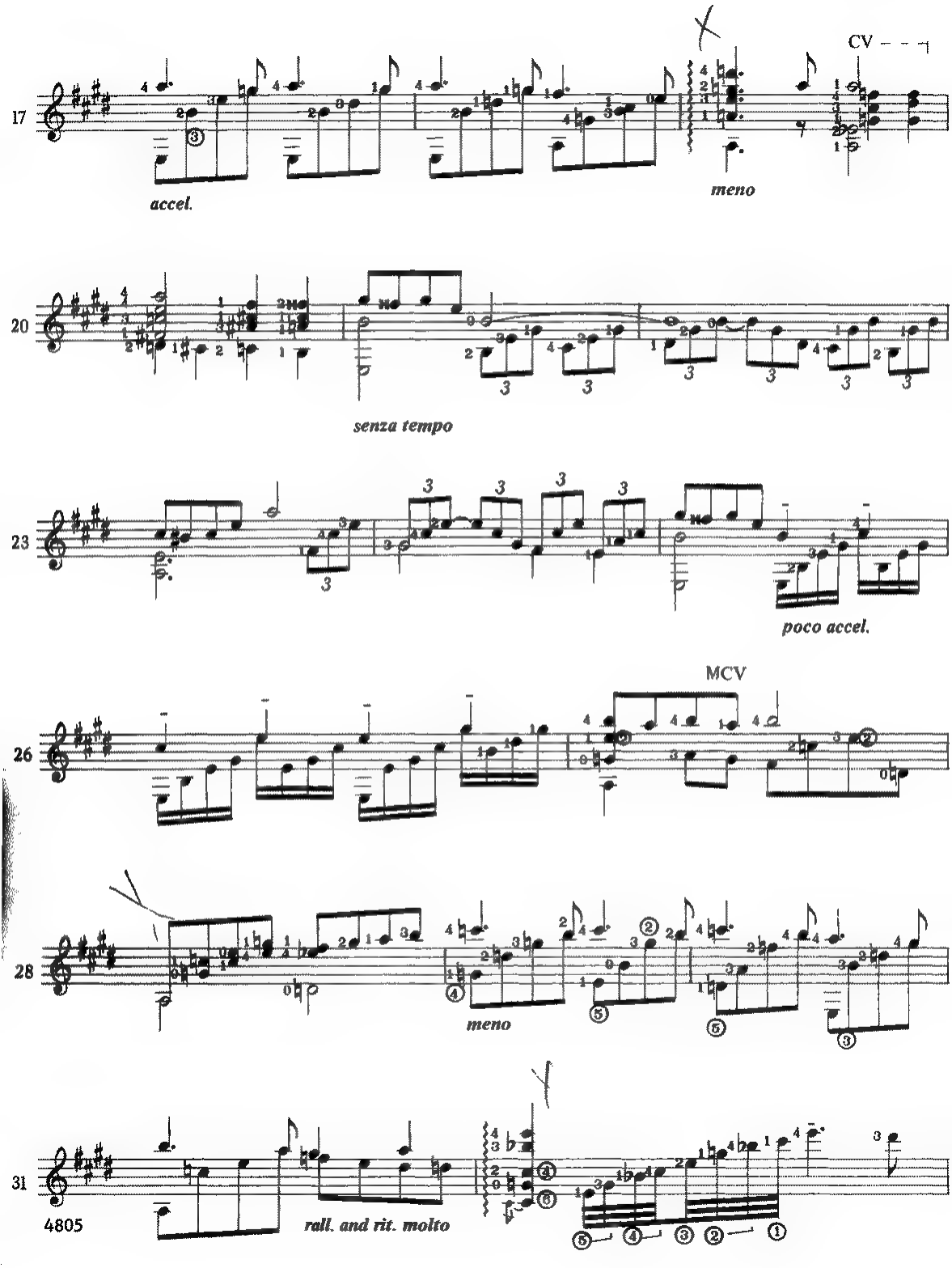
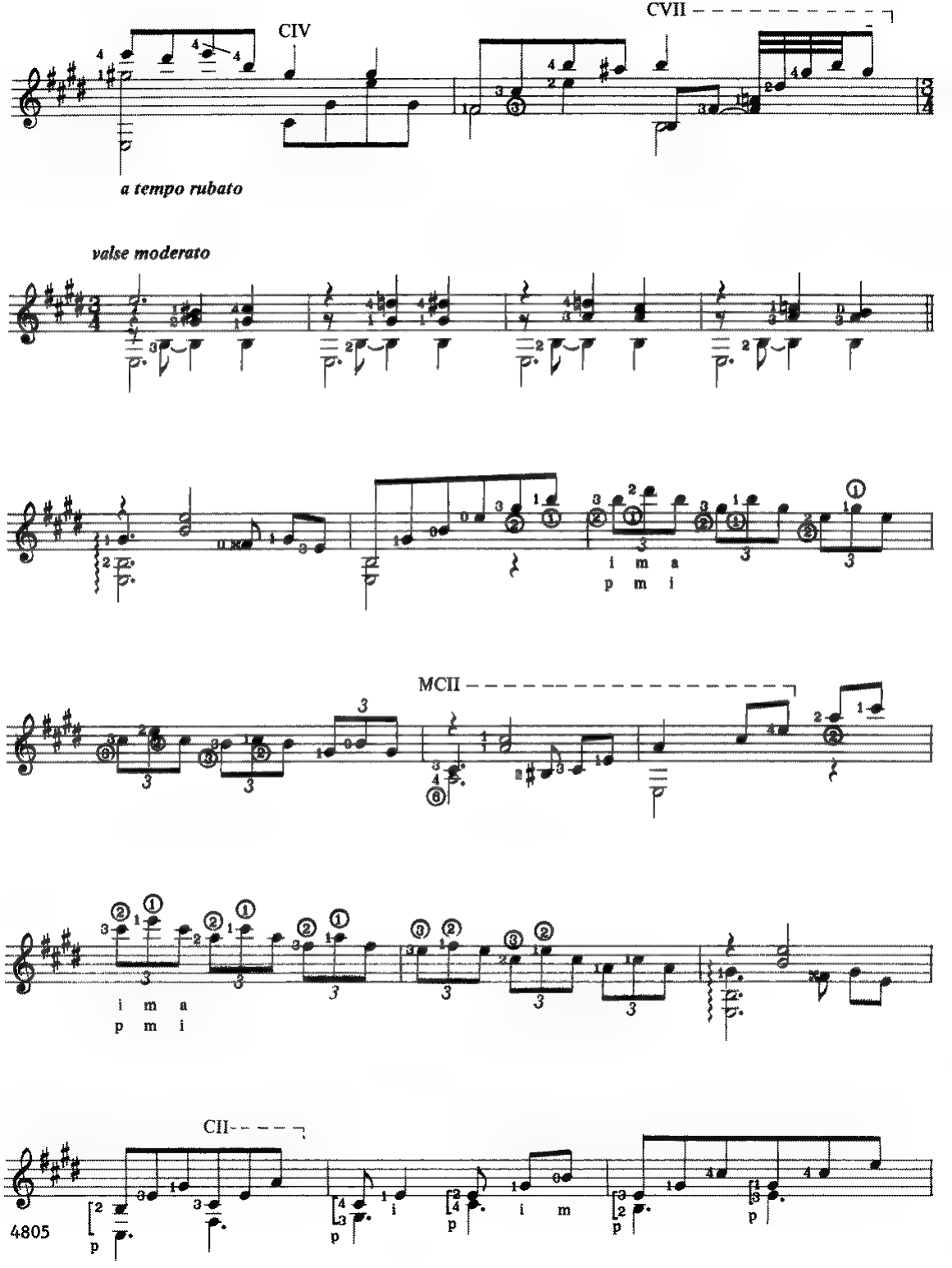
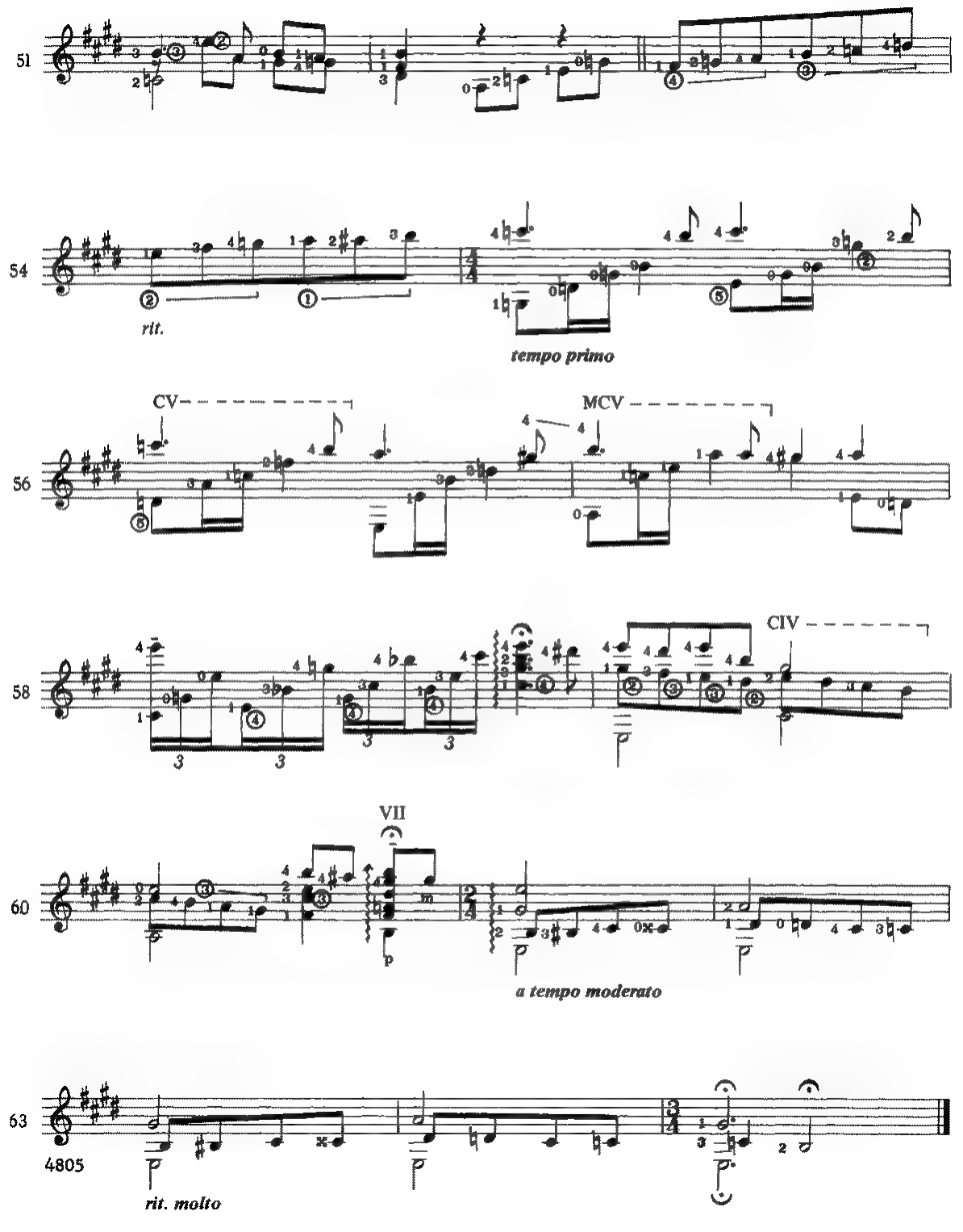

17
CV
accel.
meno
20
senza tempo
23
poco accel.
MCV
26
28
meno
31
4805
rall. and rit. molto


CIV
CVII
33
a tempo rubato
valse moderato
35
39
i m a
p m i
MCII
42
45
i m a
p m i
CII
48
4805
p
i
m


51
54
rit.
tempo primo
CV
MCV
56
58
CIV
VII
60
a tempo moderato
63
rit. molto

PERFORMANCE NOTES

THE SOUND OF MUSIC

This arrangement is quite beautiful and also quite complicated. The melody is improvised upon throughout, so you must be aware of all the improvised lines as well as the melody lines. The best way to approach this task is to practice the piece phrase by phrase and then section by section, and finally, practice the piece as a whole.

The first chord of measure 5 should be fingered with the right hand, p, p, p, i, m, a so that you achieve a rolled effect. The same thing should be done on the first chord of measure 13.

In measure 8, the arpeggiated chords (fingered a, m, i) move quickly from the Ist to the IXth position. The chords are all fingered the same, so with a little practice you will be able to play the passage at tempo.

In measure 16, the descending scale is played by slurring the notes as marked. Keep your CVI in place until you play the low "G ♯ ", then shift back to the Ist position.

There is a difficult chord on the first beat of measure 34. While keeping a CII, you must play the low "F ♯ " with your 2nd finger and the "G ♯ " on (4) with your 4th finger. This chord will surely require extra practice.

The ascending scale passage at the end of measure 36 is played quickly and leads up to the first chord of measure 37. Play the scale on the strings as they are marked in the music.

In measure 46, play the "F ♯ ", "G" and "A" on the (2) as marked.

Beginning in measure 53, the melody is played in the VIIth position. This is a lovely section and should be played with great care so the moving voices can be clearly heard. Practice slowly at first, then you will really feel comfortable when you play at tempo.

The chordal tremolo beginning on measure 61 is played by quickly brushing back and forth across the strings (using your "i" finger or your thumb). Count the beats normally and change chords at the appropriate times. This section ends in measure 68, but is followed

in measure 69 by a two finger tremolo section. The tremolo is fingered, p, m, i. This section is followed

in measure 71 by an arpeggio section which should be played quickly and leads

in measure 74 to a fast descending scale passage.

Needless to say, all of these sections will require extra practice.

PERFORMANCE NOTES

PERFORMANCE NOTES

From the Broadway Musical Production "THE SOUND OF MUSIC"

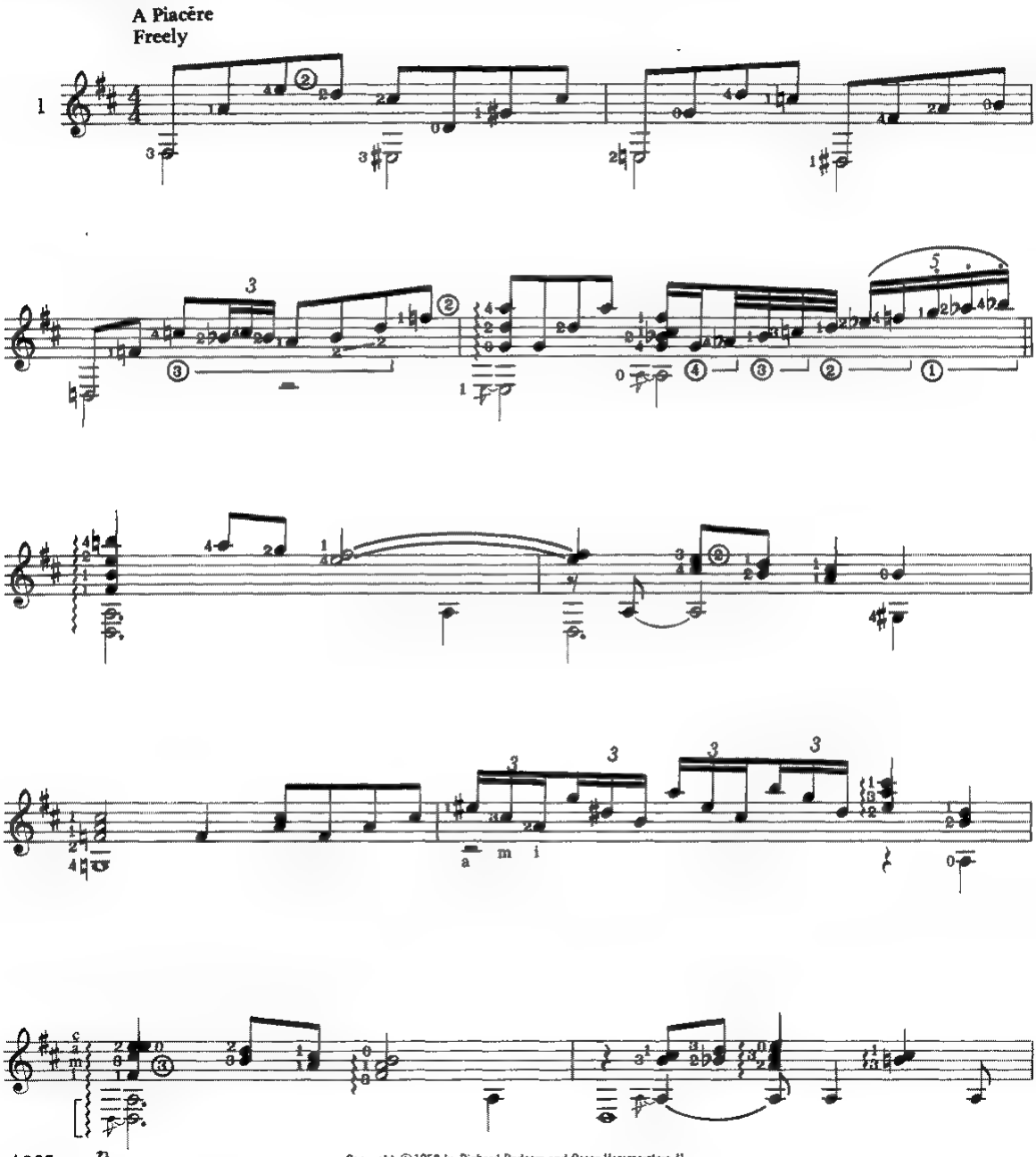
THE SOUND OF MUSIC

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Arranged by LAURINDO ALMEIDA

6th string tuned down to D



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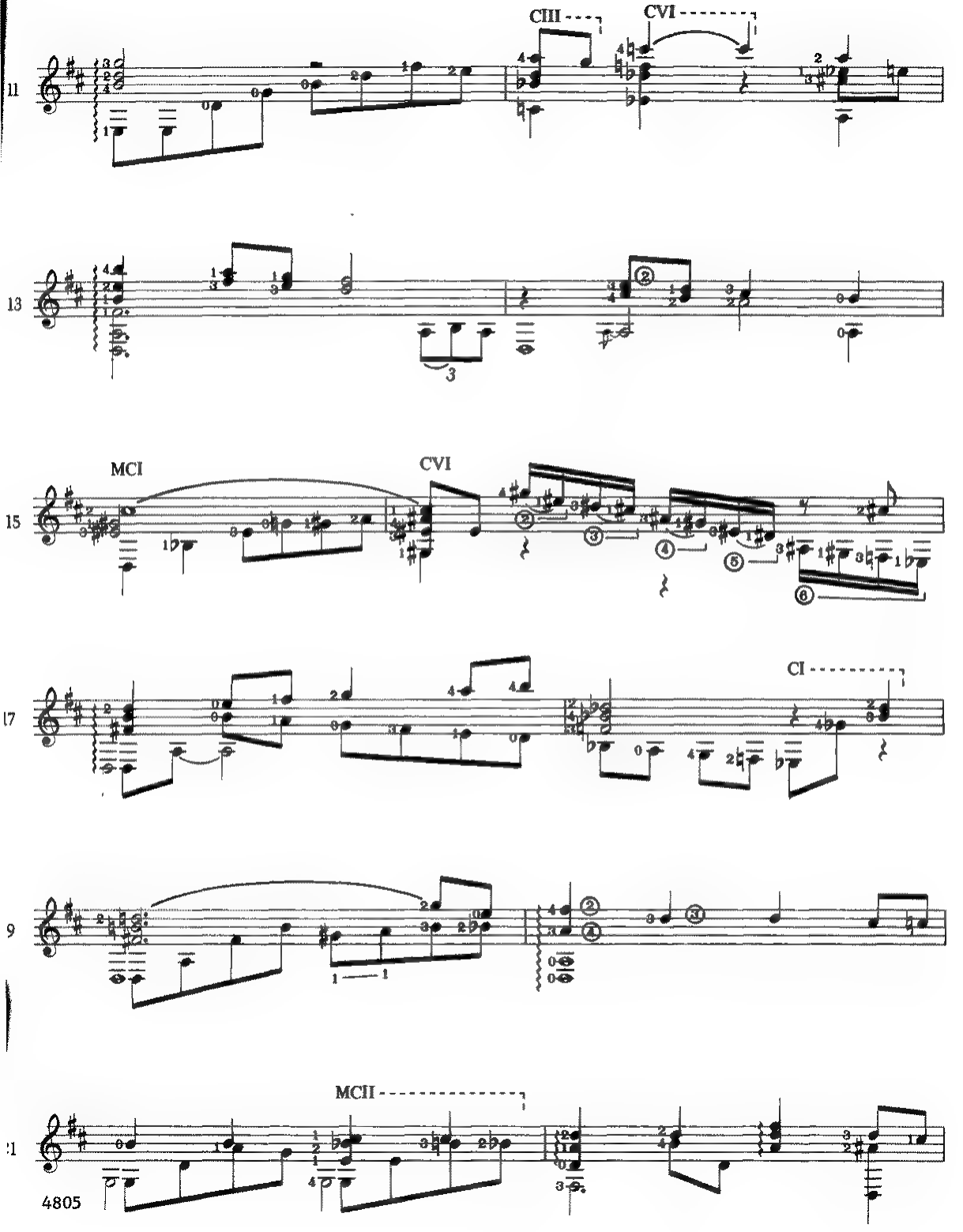
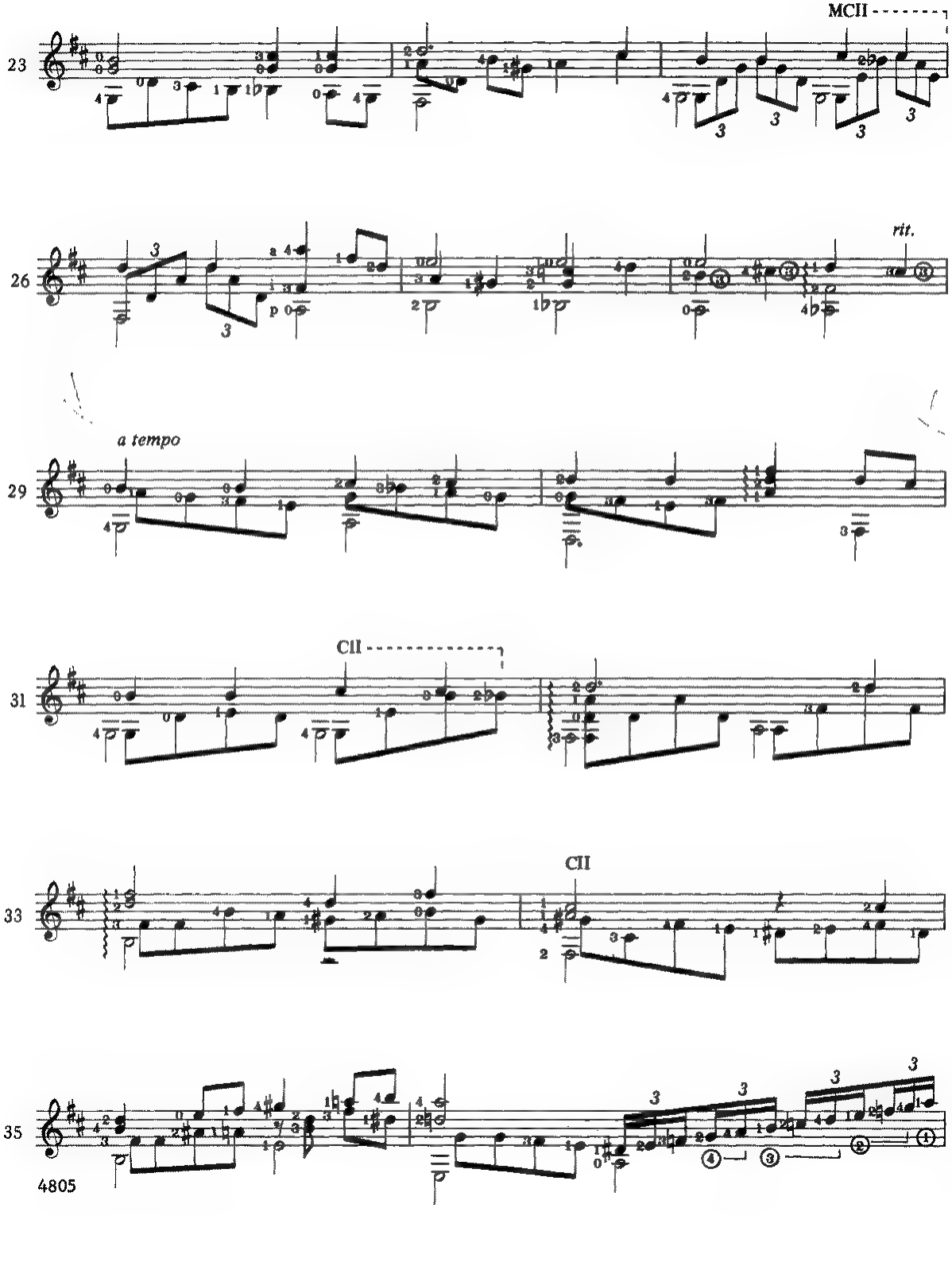
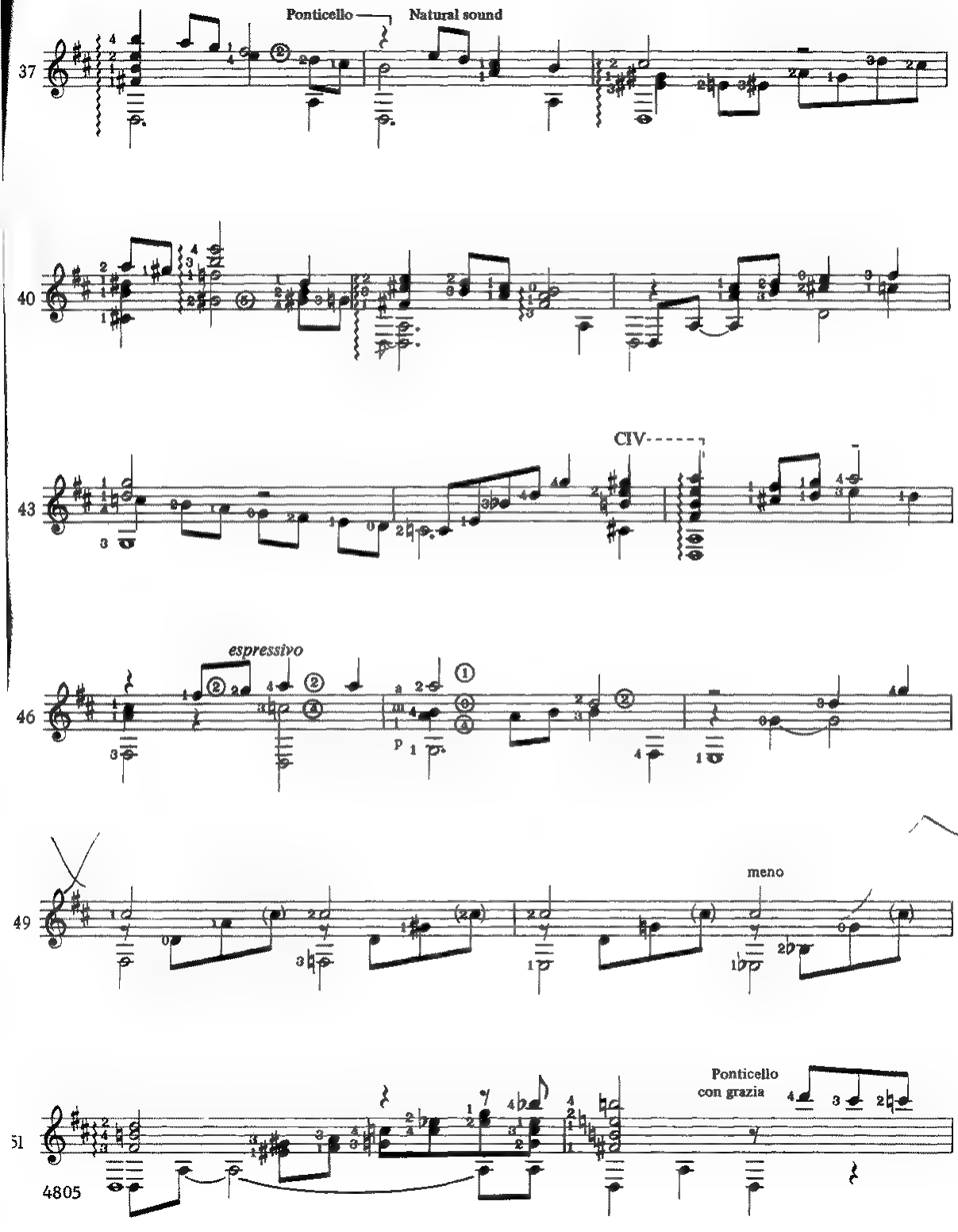
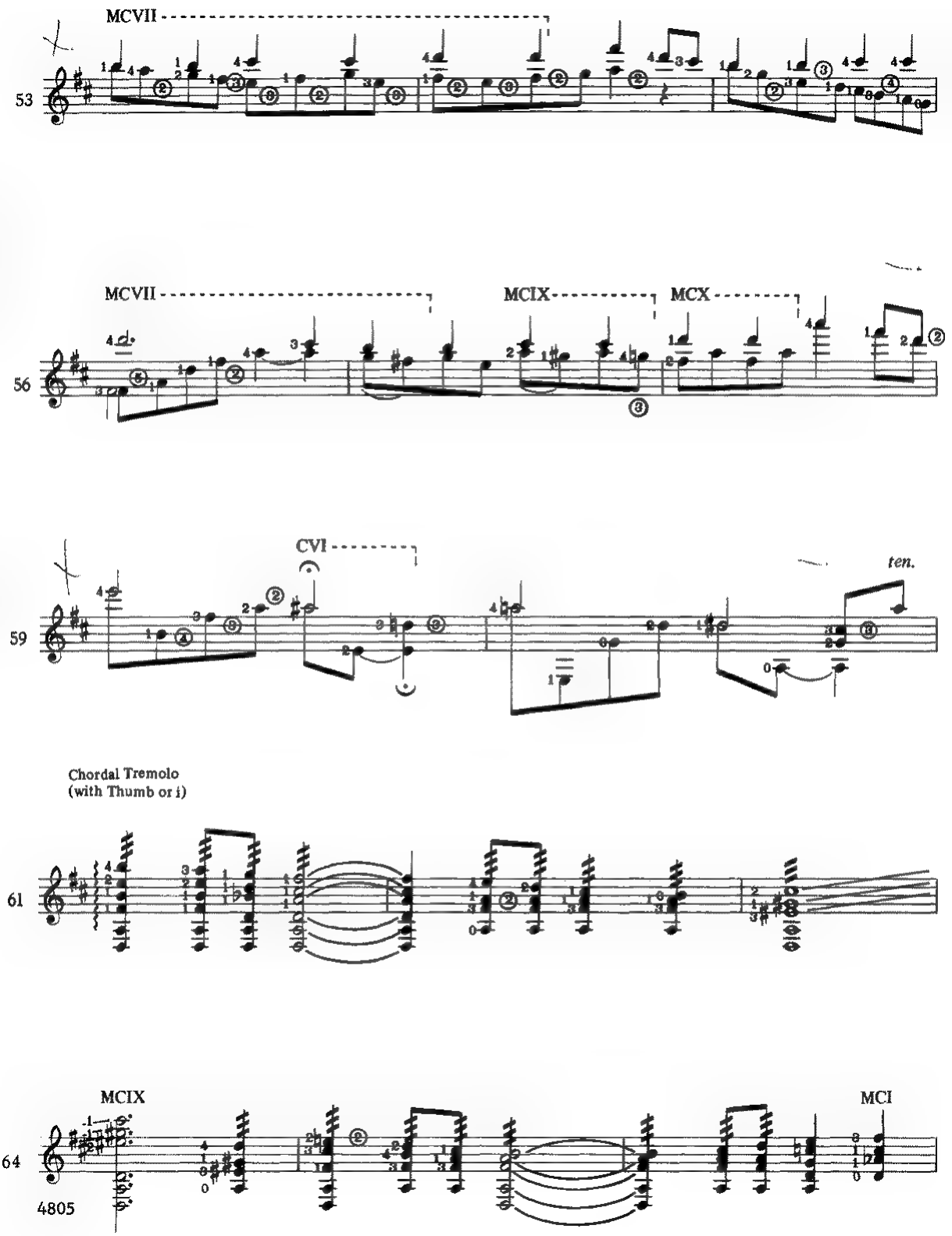
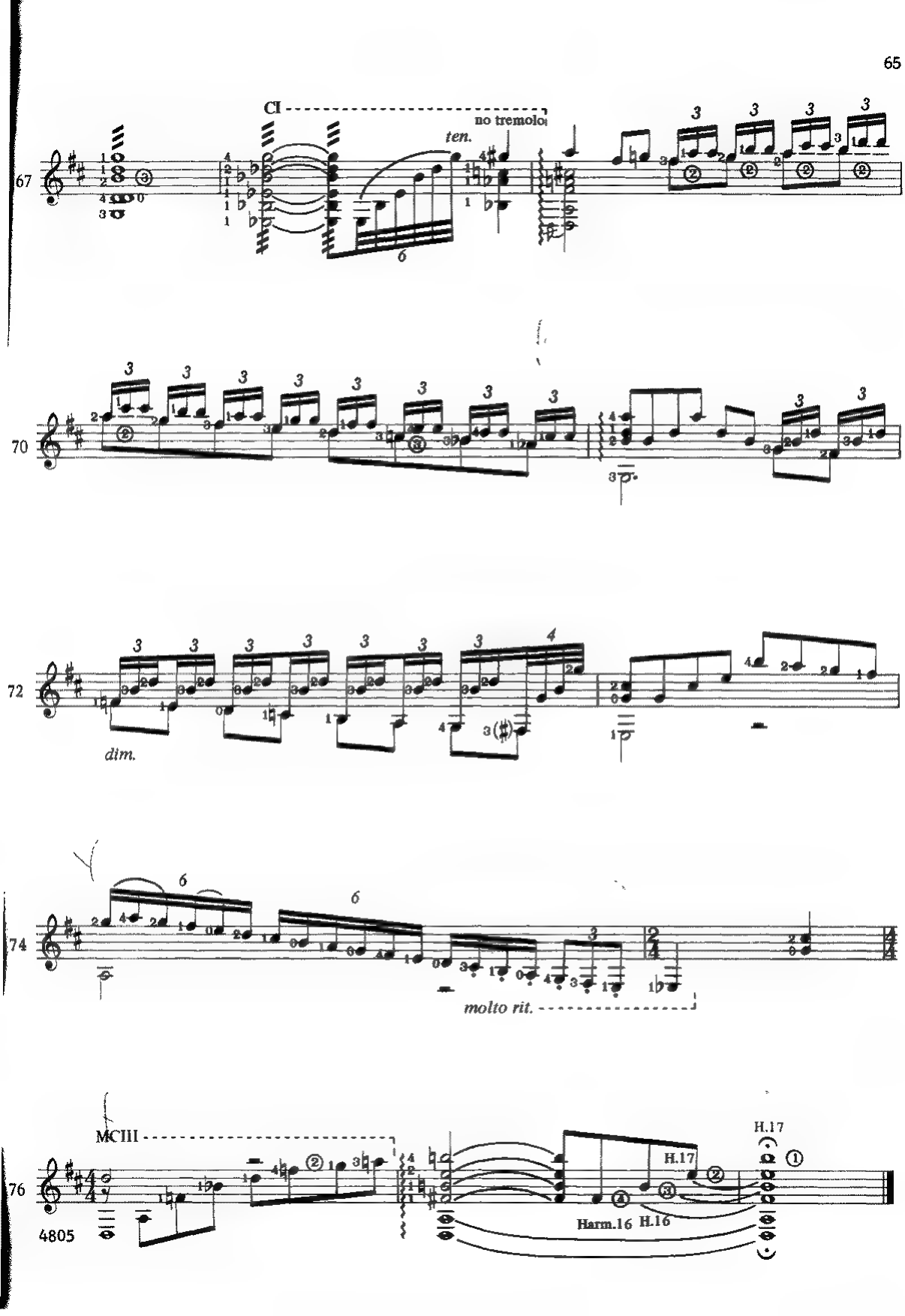

CIII
CVI
MCI
CVI
CI
MCII


MCII
23
rit.
26
a tempo
29
CII
31
CII
33
35
p


Ponticello
Natural sound
37
40
CIV
43
espressivo
46
meno
49
Ponticello
con grazia
51


MCVII
53
MCVII
MCIX
MCX
56
CVI
ten.
59
Chordal Tremolo
(with Thumb or i)
61
MCIX
MCI
64


CI
no tremolo
ten.
67
70
72
dim.
74
molto rit.
MCIII
76
4805
H.17
H.17
Harm.16 H.16

PERFORMANCE NOTES

THE MOST BEAUTIFUL GIRL IN THE WORLD

The Most Beautiful Girl...is one of the most difficult arrangements in this collection, but it is also one which, after you overcome the technical problems, you will really enjoy playing. I have pointed out those technical problems and they are listed below.

The piece begins in the key of "B" major, so don't forget to play the "A ♯".

The entire first section should be thought of in terms of moving from bar to bar. Stay in each position for as long as you can, because most of the notes can easily be played using your bar as a home base. For example, measures 2, 3 and most of 4 are all played with your CII in place. This is also the case in measures 9 and 10 where keeping your CVI in place will make the notes much easier to reach. Then move to a CIX for measures 11 and 12. Of course, all of this assumes that you have the strength to sustain a bar for two or three measures. If you are not strong enough, you must be patient and practice until you develop the necessary power in your bar. The above patterns are repeated throughout the first 42 measures.

The harmonics in measures 55, 57, 59 and 64 are all played with the left hand—placing your 4th finger above the proper fret and striking the string with your right hand finger.

In the passage beginning on measure 63, the melody note is *on* the beat and should be accented, as it is marked.

Keep your CIX in place for all of measures 82, 83 and 84. Then, all you have to do is change your 4th finger "A ♯" to your 3rd finger "A ♮", etc.

In measure 94 there is a very long stretch. You must play high "C ♯" with your 4th finger while holding your 2nd finger on ② "E ♯" and a CIV to cover the "B" and "C ♯". In this case, it might help to bar only the five strings involved.

The last section, which begins on measure 101, consists mostly of triplet arpeggios. Make sure that you play them smoothly and crescendo a little since each leads to melody notes in the upper positions.

Be sure to hold your CXI in place for all of measures 117, 118, 119 and 120.

PERFORMANCE NOTES

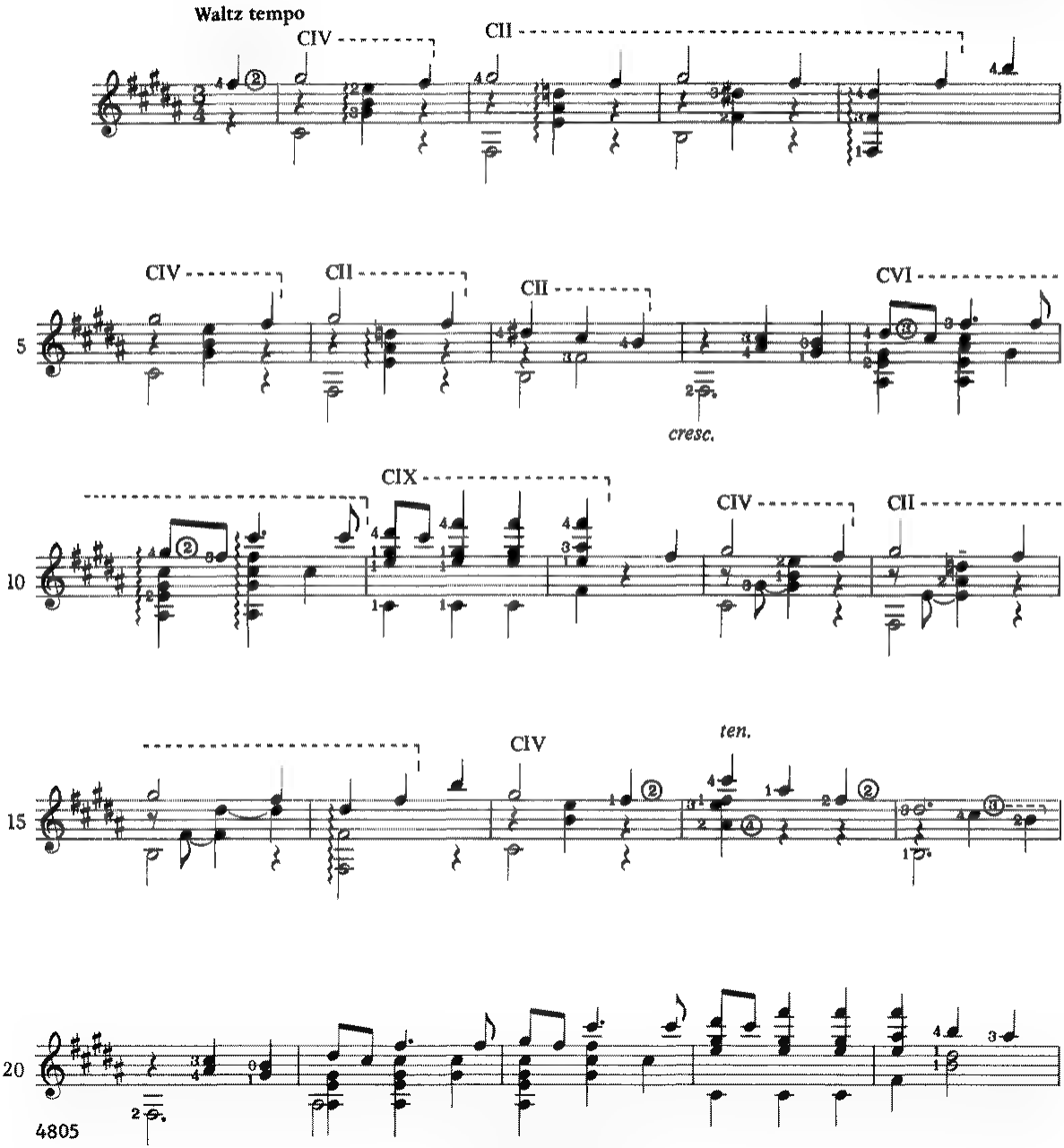
From the Broadway Musical Production "JUMBO"

THE MOST BEAUTIFUL GIRL IN THE WORLD

Words by
LORENZ HART

Music by
RICHARD RODGERS

Arranged by LAURINDO ALMEIDA



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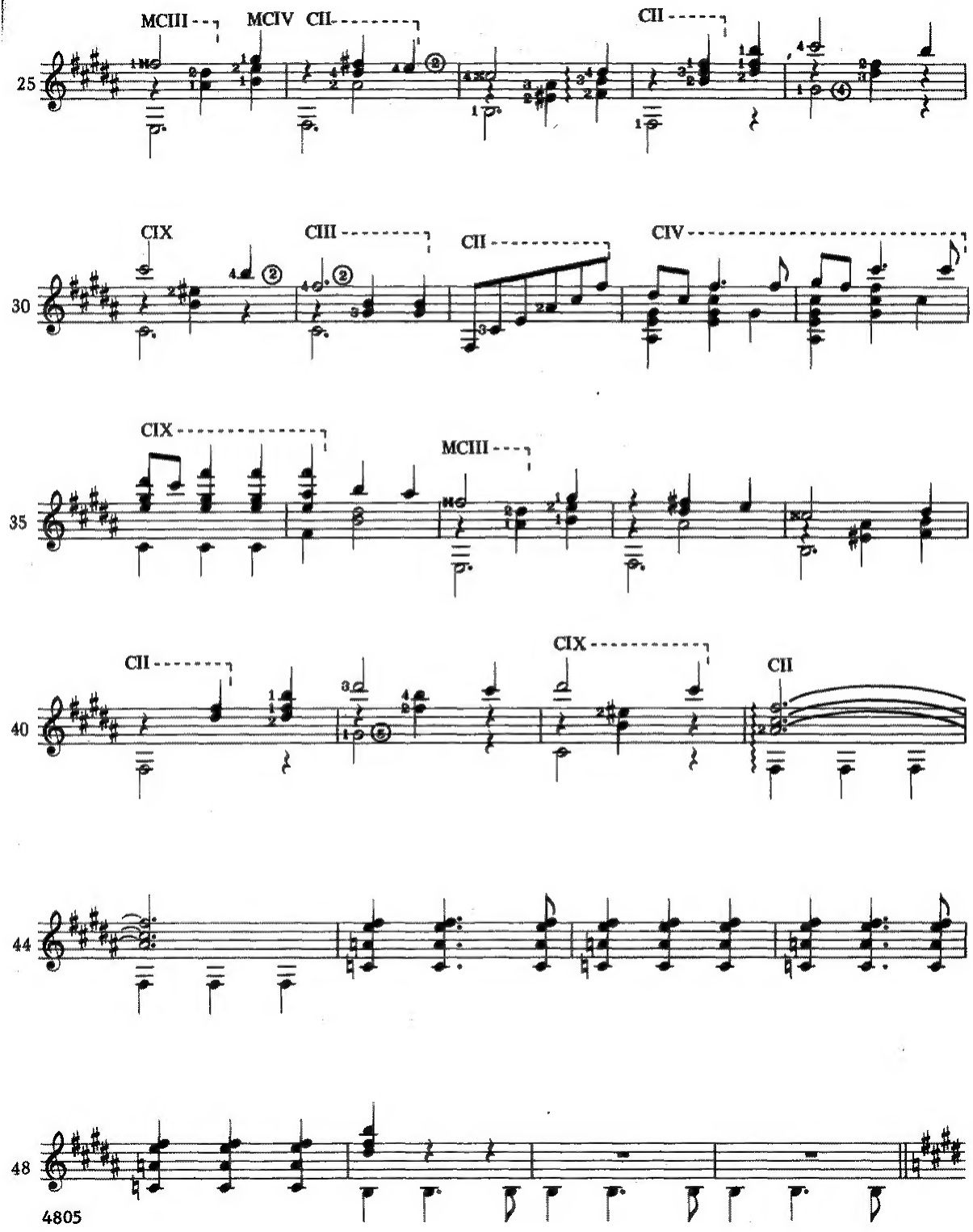
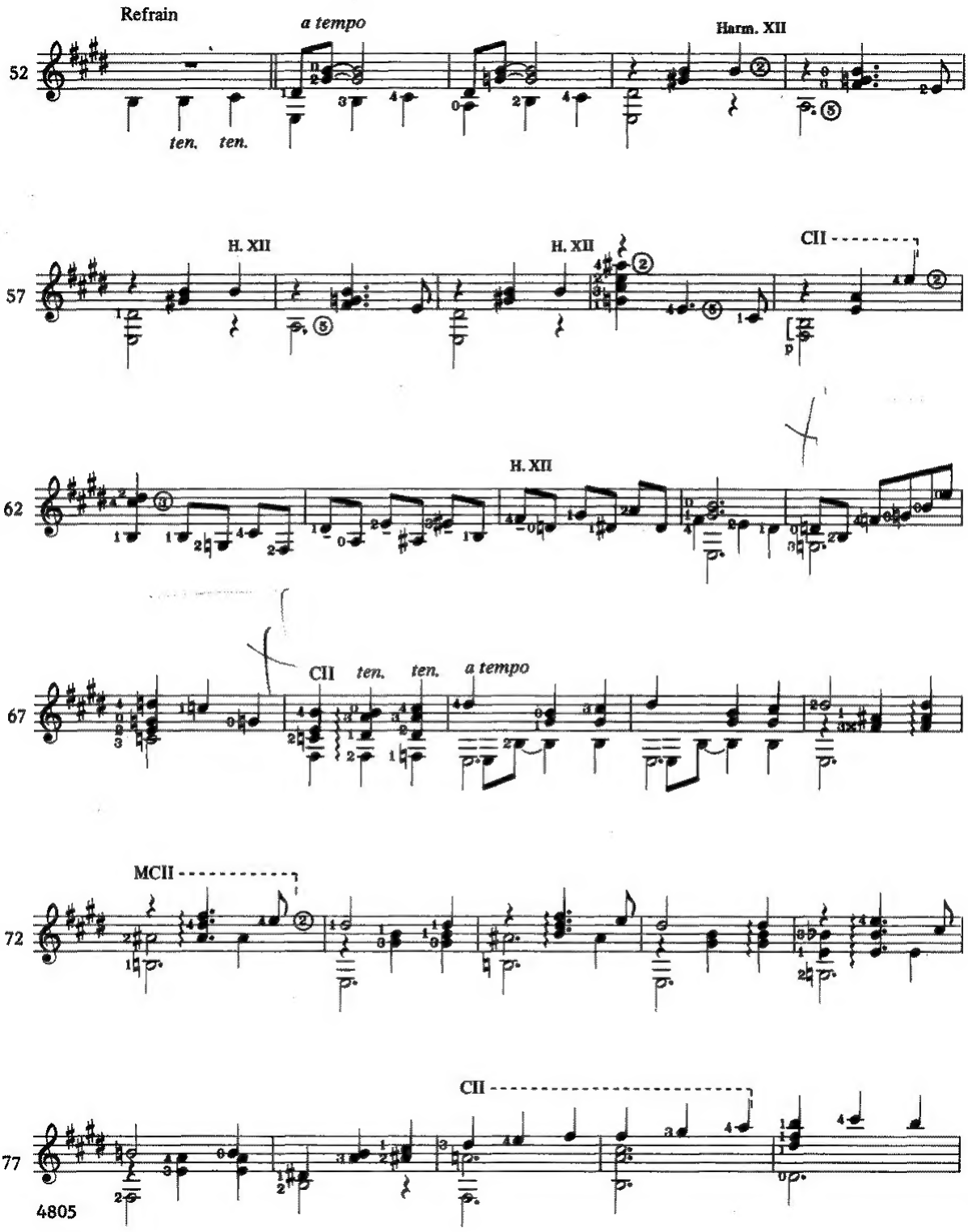
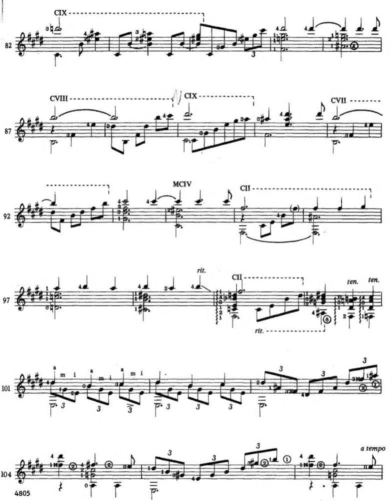
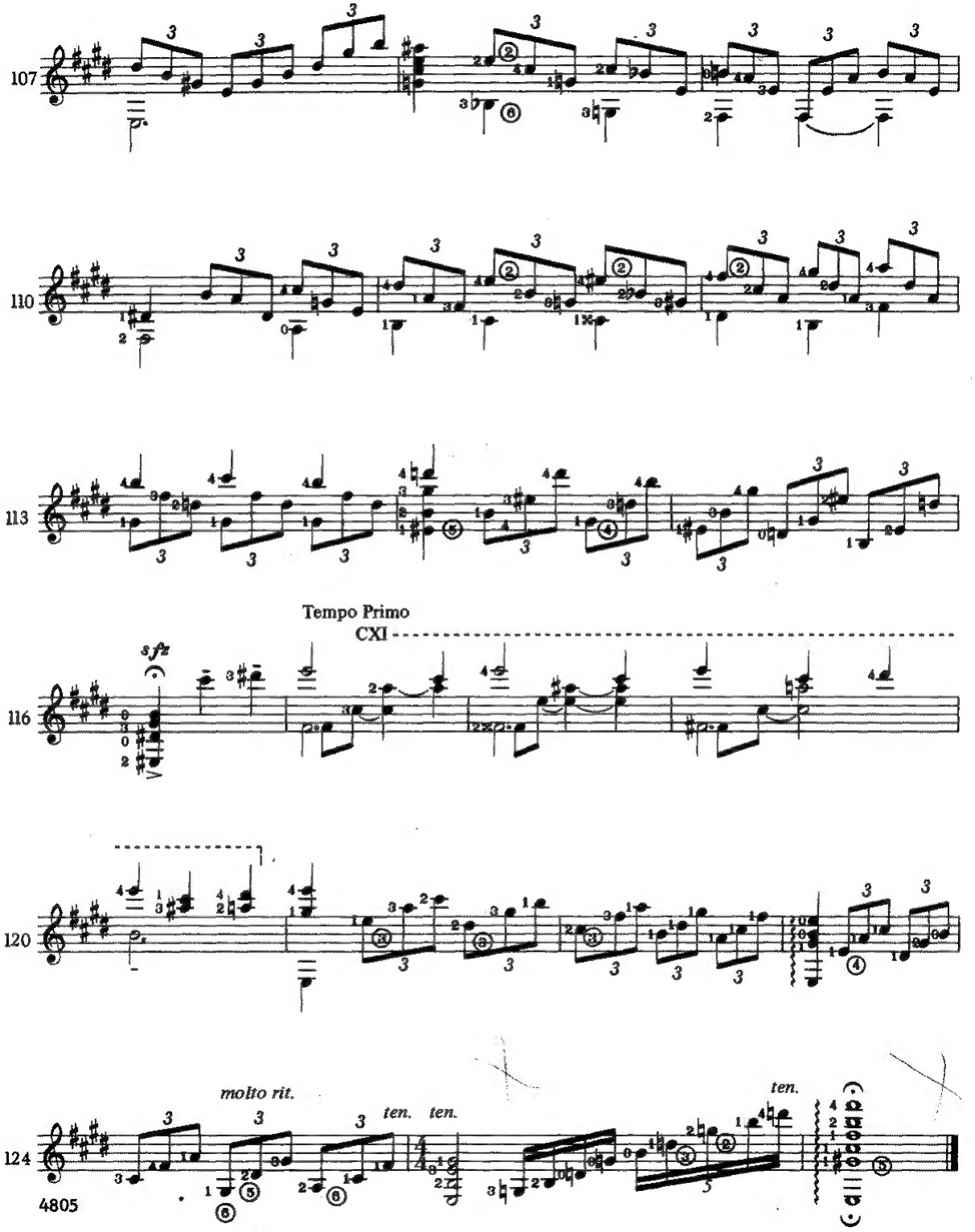

MCIII
MCIV
CII
CII
25
CIX
CIII
CII
CIV
30
CIX
MCIII
35
CII
CIX
CII
40
44
48


Refrain
a tempo
Harm. XII
ten. ten.
52
H. XII
H. XII
CII
57
H. XII
62
CII
ten. ten.
a tempo
67
MCII
72
CII
77


CIX
82
CVIII
CIX
CVII
87
92
MCIV
CII
97
rit.
CII
rit.
ten.
ten.
101
a m i
a m i
a m i
104
a tempo


107
110
113
Tempo Primo
CXI
sfz
116
120
molto rit.
ten.
ten.
ten.
124